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NOVELLO'S ORATORIO CONCERTS.—
Conductor, Dr. MACKENZIE.

BEETHOVEN'S CHORAL SYMPHONY, at St. James's Hall, TUESDAY, March 1.

THE SLEEPING BEAUTY (Cowen), at St. James's Hall, TUESDAY, March 1.

THE SLEEPING BEAUTY (Cowen), conducted by the Composer, and Beethoven's Choral Symphony, at St. James's Hall, TUESDAY, March 1, at 7.45. Mrs. HUTCHINSON, Miss MARRIOTT, Madame PATEY, Mr. LLOYD, and Mr. WATKIN MILLS. Stalls, 10s. 6d.; balcony, 5s.; admission, 2s. 6d.; may be had at Novello, Ewer and Co.'s, 1, Berners Street, W., and 8, and St. Queen Street, E.C.; the usual Agents; and Austin's Ticket Office.

NOVELLO'S ORATORIO CONCERTS.—
Conductor, Dr. MACKENZIE.

MORS ET VITA (Gounod), at St. James's Hall, WEDNESDAY, March 2, at 7.45.

MORS ET VITA.—Mlle. ANTOINETTE TREBELL.

MORS ET VITA.—MADAME PATEY.

MORS ET VITA.—MR. LLOYD.

MORS ET VITA.—SIGNOR FOLI.

MORS ET VITA, at St. James's Hall, WEDNESDAY, March 2, at 7.45. Mlle. ANTOINETTE TREBELL, MADAME PATEY, MR. LLOYD, and SIGNOR FOLI. Stalls, 10s. 6d.; balcony, 5s.; admission, 2s. 6d.; may be had at Novello, Ewer and Co.'s, 1, Berners Street, W., and 8, and St. Queen Street, E.C.; the usual Agents; and Austin's Ticket Office.

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Executive.

SEASON 1887.

The arrangements for the ensuing Season will comprise:—

- (a) A *Conversazione*, to be held in June, on which occasion Dr. HANS RICHTER has kindly consented to conduct the "Siegfried Idyll." A Choir chosen from the German Choral Societies and a Ladies' Chorus will perform selections from Wagner's dramas. Mr. Walter Bache and several other eminent artists have also promised their assistance. Date and *locus* will be duly announced.
- (b) Four Social Meetings of the members of the Society, to be held at Trinity College, Manchester Place, W. (by permission of the Academical Board), at which papers on Wagnerian subjects will be read and discussed. Messrs. FERDINAND PRAEGER, W. ASHTON ELLIS, E. F. JACQUES, and CHARLES DOWDESWELL have accepted the Committee's invitation to contribute papers, the first of which will be read on March 10.

A subscription of 1rs., payable annually on the first of January of each year, constitutes membership. Out of this, the sum of 4s. is transmitted to Munich for the furtherance of the general objects of the United Richard Wagner Society; the balance of 6s. being retained for the working expenses of the London Branch.

It seems strange that though Germany and France have each a periodical exclusively devoted to the furtherance of the Wagner movement. England possesses nothing whatever of the kind. In order to supply this want, it is proposed to start a

QUARTERLY PUBLICATION

which shall contain, *inter alia*—

- (1) Translations of portions of the ten volumes of Wagner's prose writings.
- (2) Original articles.
- (3) Correspondence upon all topics connected with the movement.
- (4) Notes and news.
- (5) A record of the Society's transactions.

As the Committee of the Wagner Society, though favouring the project, do not see their way to support it out of the funds of the Society, a small extra subscription will have to be raised for that purpose. Upon inquiry, it has been found that the periodical can be made self-supporting if one hundred annual subscriptions of 4s. can be obtained. So soon, therefore, as the required amount has been received, the periodical will be issued. Messrs. W. Ashton Ellis and E. F. Jacques have kindly consented to act as Honorary Editor and Sub Editor.

All applications to be addressed to the Honorary Secretaries, Mr. Julius Cyriax, 33, Douglas Road, N., or Mr. Charles Dowdeswell, Brantwood, Macaulay Road, Clapham Common, S.W.

PROFESSIONAL NOTICES.

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For Concerts, Oratorios, &c., address, 37, Harrington Square, N.W.

MISS MARIE GANE (Soprano), Cert. R.A.M.,
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For Oratorios, Ballad Concerts, Organ Recital, address, 18, St. Stephen's Avenue, Uxbridge Road, W.

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For Oratorios, Concerts, &c., 51, St. Mary's Road, Peckham, S.E.

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For Oratorio & Ballad Concerts, address, Boston Lodge, Bexley, Kent.

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MISS JESSIE MARSHALL-WARD (Contralto).
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MISS AMY OSBORN (Mezzo-Soprano).
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"One of our most promising local sopranos."—*Musical Times* (London), June, 1886.
"Possesses a voice of excellent quality and range."—*Musical Standard* (London).

MADAME CLARA WEST (Soprano).
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MISS MAY ALLEN (Contralto, Mez.-Sop., E to C).
MR. WALLIS A. WALLIS (Bass).
For Oratorios, &c. Concert Party in Scotland in March. Address, Mr. Wallis, Willow Grove Hall, Leeds.

MISS BERTHA BALL, R.A.M. (Contralto).
For Oratorios, Concerts, &c., 55, Breakspear Road, St. John's, S.E.

MISS ALICE BERTENSHAW (Contralto).
For Oratorios, Concerts, &c., address, 281, Fairfield Road, Droydsden, Manchester.

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MR. RALPH DAWES (Tenor).
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MR. ARTHUR FOX, A.R.A.M. (Tenor).
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MADAME GREGORY HAST
(Pianist).

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MR. DONALD McADAM (Tenor).
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MR. S. MASON (Tenor) (Exeter Cathedral).
For Oratorios, Concerts, &c., address, 13, Longbrook Street, Exeter.

MR. J. MELLOR (Tenor),
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For Oratorios, Concerts, &c., address, Cathedral, Bristol.

MR. COLLWYN THOMAS (Tenor)

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For Oratorios, Concerts, &c., address, 29, Talgarth Road,
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MR. T. E. WHITESMITH (Tenor).

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For Oratorios, Ballad Concerts, &c., 3, Highbury Place, Coventry.

MR. ROBERT GRICE (Baritone)

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"Wreck of the Hesperus"; 11, Lincoln, Miscellaneous; 14, Mold,
"Messiah"; 15, Rhyll, "God, Thou art Great" and "Hear my Prayer";
24, Airdrie, "Creation"; 25, Girvan, "Lauda Sion"; 26, Glasgow,
"On shore and sea"; March 2, Glasgow, Organ Recital; 29, Peebles,
"May Queen"; 30, Galashiels, "Messiah"; 31, Selkirk, "Messiah";
April 1, Glasgow, "Creation"; 5, Ayr, "Loreley"; 8, Glasgow, Cheru-
bini's Fourth Mass; 12, Sutton, "Samson"; 13, Mansfield, "Samson";
18, Hindley, "Judas"; May 17, Harrogate, "St. Paul." Others
pending. Address, Point House, Brigg, Lincolnshire, and Novello,
Ewer and Co., 1, Berners Street, W.

MISS MAUD CAMERON (Soprano). Engaged:

March 8, 9, 10, 16, 22, 23, 29. Fourth Season of the "Cameron"
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dalen"); 15, Maidenhead, re-engagement ("St. Paul"); March 9,
Norwood (Organ Recital); 17, Britonferry (Jackson's "The Year");
April 11, Aberavon (Miscellaneous). Address, 33, Knowle Road,
Bristol, London, S.W.

MISS JULIA JONES (Soprano) begs that all
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Engaged:—Crystal Palace, February 23; Princess Louise
Home, 24; Hoxton, 26; Bayswater, March 7; Eastbourne, 9; City, 12;
Westbourne Park, 15; Greenwich, 19; Portman Rooms, 21; West-
bourne Park and Steinway Hall, 28; Bayswater, 29; Bach's "Passion,"
April 4; Glasgow, 9; Haddington, 11; Linton, 12; Dunbar, 13;
Reading, 16; Princes' Hall, 19; St. James's Hall, 21. Address,
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MR. JAMES GAWTHROP (Tenor), Gentleman
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Tenterden Street, Hanover Square, W.

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Andrew's Road, Southsea.

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CONDUCTOR, MR. FREDERIC N. LÖHR.

MARCH 24

GOUNOD'S "MORS ET VITA"

ARTISTS:

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MR. EDWARD LLOYD. MR. FREDERIC KING.
Harpist ... MR. E. LOCKWOOD.
Organist ... MR. A. C. FAULL.
Leader ... MR. J. PARDEW.
Full Band and Chorus—200 performers.

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Candidates with Alto, Tenor, Baritone, or Bass voices may compete, but one at least of the Exhibitions will, by preference, be given to a Bass. Candidates must be not more than twenty-five years of age.

The Exhibitors will be required (if not already members of the College) to commence residence in the College as Undergraduates at Michaelmas, to reside the usual number of terms, and to proceed to a degree.

Further particulars regarding the examination, &c., may be obtained from the Rev. the Senior Dean, Trinity College, Cambridge. An early application is advised.

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March 1, 1887.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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THE FUTURE OF THE CRYSTAL PALACE.

DOUBTLESS our readers have followed with sympathetic interest the discussion which has arisen concerning the Crystal Palace. Amateurs of music cannot regard indifferently the future of an institution so much connected with their art. Whatever else the beautiful building on Sydenham Hill may or may not be, it is a temple of music, and has done more to promote the best interests of music than any other that can be named. We need not take pains to demonstrate this. Our readers will remember the Saturday Concerts, the Handel Festivals, the daily services of an admirable orchestra, the special performances on a scale possible nowhere else, and the thousand and one occasions into which, year by year, music has entered as an important auxiliary. Thinking of all these things, amateurs rightly regard their own class as more nearly concerned in the fate of the Crystal Palace than any other. We make no apology, therefore, for devoting a portion of our space to a consideration of its interests.

That the Palace is in a bad way seems clear enough. Its fortunes, long declining, have now reached a depth lower than which they cannot go without absolute ruin. At the half-yearly meeting of the Company, Major Dickson, the chairman, made a speech indicative almost of hope abandoned. He had to tell of lessened support, diminishing receipts, and inability to meet financial obligations, while he could hold out no certain prospect of a change for the better. Major Dickson, it is true, was of opinion that the present year opened with a brighter outlook than did 1886. "The exhibitions at South Kensington had come to an end, the foundation stone of the new exhibition was not yet laid, and as to the rumour that the Albert Hall was going to be turned into a music hall, and the adjoining grounds into a sort of Cremorne, he hoped that wiser counsels would prevail." A chairman must, of course, put the best face on matters, and do all he can to keep up the spirits of his shareholders, but when the grounds of Major Dickson's optimism, such as it was, are looked into, they do not amount to much. At any rate, they scarcely touch the fact that for years past the public have been learning to stay away from the Crystal Palace, which no longer comes first to mind when a question of amusement and relaxation arises. The South Kensington shows undoubtedly accentuated this state of things, by presenting a rival and more accessible attraction, but they did not originate it. Public indifference to the Crystal Palace is the result of many causes, and we should remember that, when once this state of mind sets in, its natural tendency is to spread and deepen. Just as "Nothing succeeds like success," nothing fails so rapidly and surely as failure; evidence of which now appears in the fact that even the Saturday Concerts have lost ground. Though excellent as ever, and conducted upon the most liberal principles, the patronage bestowed upon the Concerts is nothing like what it once was. At many of the performances a saddening array of empty benches shows that the canker of public neglect has eaten very far into the fortunes of the Palace. The Concerts should be the last to suffer, and since they are suffering the outlook is dark indeed. We fear, therefore, that no reliance can safely be placed upon the considerations mentioned by Major

Dickson. A modicum of advantage may, no doubt, arise from the cessation of the rival show at South Kensington, but he must be a very sanguine, and not a very observant, man who expects any material or permanent change for the better. It follows that only extraordinary measures can arrest the downward course of the institution. To continue as at present is to incur certain and not very distant disaster.

In the emergency which has arisen, the friends of the Palace naturally look to its directors for evidence that they are equal to their responsibilities and fertile in resource. Very little of such evidence appears to be forthcoming. Major Dickson intimated that the directors would promote a Bill in Parliament with a view to lighten their financial burdens, and that, no doubt, is an important matter. Much more important, however, are measures tending to re-create public sympathy and support, and of these none seem to be forthcoming. Major Dickson could only speak in general terms about maintaining the "high character and prestige" of the enterprise, attracting the "patronage and support of the aristocracy of wealth and education," and of taking care not to level down to the million. We scarcely know what the chairman means by levelling down to the million, but we would respectfully point out that the policy he advocates is that which the directors have all along maintained. They have scrupulously preserved the high character of the Palace, and the public, at the same time, have more and more generally agreed to stay away. It is obvious that the labour of the directors in this respect must be supplemented, since high character and prestige cannot of themselves make both ends meet. Thus the question "What should be done?" comes fairly before those who have the welfare of the Palace at heart. Its consideration may be carried on in two different ways. That is to say, we may regard the Crystal Palace as a business enterprise which has fallen into difficulties and needs to be financed or otherwise managed out of them; or we may look upon it as an institution, performing a work of public beneficence, and having claims such as no mere business enterprise can possibly advance. From the first point of view, the general public see little with which they can be expected to concern themselves, beyond the question of so working the business as to attract customers. Matters of finance are for those who have risked their money, and who may be considered competent to take care of themselves without outside aid. But with the question of managing the Palace as a place of entertainment everybody is more or less concerned. On this point there has been of late suggestions in plenty. One gentleman, writing to *The Times*, brings no fewer than eight charges against the directors, each of them involving a recommendation. Thus we gather that, in his opinion, less dependence should be placed upon temporary expedients such as the Handel Festivals; that extra charges within the building should be abolished; that the refreshment tariff should be amended; that there should be more music to be freely enjoyed by all; that persons who would bring attractions to the building should be dealt with liberally; that "stale music-hall entertainments" should be abolished; that permanent interests in the Palace (presumably those of stall-keepers and exhibitors) should be more carefully regarded; and that "monstrosities" and "permanent eyesores" should be removed. Another gentleman demands attractive evening entertainments for the thousands who live in the neighbourhood and along the line. He calls for evening music, evening lectures, theatrical performances, and so on, complaining that "at present the Palace is shut when it

ought to be open, and all of us who go to London to our work are obliged to go to London again for what amusement or relaxation we require." A third letter-writer to *The Times* declares that the management of the Palace has continued too long on old and rather antiquated lines, so that, instead of entering into brisk competition with its rivals, its tendency is always to live upon its reputation. This candid friend would scarcely preserve the high character of the Palace in Major Dickson's sense. He goes on: "Popular evening entertainments are never attempted; a ballet, except by children, is never seen. Yet the Alhambra can pay 47 per cent. dividend. When a 'variety' entertainment is given, it is a meagre affair as regards time, lasting usually from six o'clock to nearly seven, just when nobody cares to see it—I mean nobody going from town. Popular music, popular songs, and the popular element generally is scarcely considered at all, so popular support is not found." Other critics follow on with complaints of the railway arrangements, and it is certainly not the fault of the public if the directors have not now enough to think about for a long time to come. The counsellors may speak sometimes other words than those of wisdom, but the directors would be still more foolish if they neglected the arguments and advice of the many who wish them well. There is a good deal of shrewdness, for example, in more than one or two of the suggestions made above, especially in that which recommends keeping open the Palace as a place of evening amusement for residents in the locality. It is obviously desirable, also, to abolish extra charges, which have an irritating effect even upon those who decline to pay them, and to treat the refreshment contractor as a friend and ally rather than as one out of whom to squeeze as much as possible, regardless of the certainty that he will retaliate upon his customers and promote discontent. But, without further attention to details, we would urge as a main point close and careful study of methods by which the Palace may regain touch of the multitude. Major Dickson's idea, that, if the patronage of "the classes" can be secured, the support of "the masses" will follow may be a true one, though we doubt it; but surely a better and safer course is to attract the masses by direct means. This would necessarily involve "levelling down to the million," but those who use such an unworthy expression should remember that the million are steadily rising in knowledge and taste, and even now might challenge comparison with the ten thousand. It was not by angling for the "aristocracy of wealth and education" that the late Robert K. Bowley made prosperous his reign at the Crystal Palace, but by carefully divining what the million wanted and promptly supplying it. There is great reason to fear that the Crystal Palace has been managed of late years on the principle of providing that which the public ought to like rather than that which they actually prefer. There could be no more fatal course for a business enterprise, the first necessity of which is adaptation to the market it desires to command. That to keep in touch with the multitude involves the degradation of the Palace we entirely decline to believe, and general sympathy and support will attend the directors whenever they set themselves energetically to meet public wants, and cater with spirit and liberality for the shilling visitor.

Taking the state of the Palace into consideration as that of a beneficent institution which it is desirable to preserve in the interest of the public, we are at once met by the difficulty of altogether dissociating the enterprise from its character as a business speculation. The one condition seems in-

compatible with the other, and an attempt to reconcile them has led well-meaning friends to propositions that can hardly be reconciled with ordinary rule. Major Flood Page, for example, suggests that the debenture stockholders should accept a lower rate of interest for their money, and spurs them on by declaring that the collapse of the Palace would entail a loss of half their capital. Furthermore, he urges that the freeholders and leaseholders of the neighbourhood should put their hands in their pockets on behalf of the glass house; that the general public should take season tickets whether they want them or not; that a guarantee fund should be started; that individuals should purchase stock and make the company a present of the dividends, and so on. The only reason for these acts of sacrifice is that the Palace confers a public benefit, and the classes appealed to might well ask why the expense should fall upon them alone, and why such of them as are not stockholders should tax themselves to provide a dividend for a public company. We will not insist upon the fact that uncertain charity is a bad foundation for an enterprise that cannot pay its way on business principles. The main consideration lies just here—the Crystal Palace cannot be, at the same time, a trading company seeking a dividend and an institution subsisting to some extent upon public offerings. One or the other of these characters must be sacrificed in order to make the position clear and intelligible. A business concern has no right to be sending round the hat; a benevolent concern ought not to be worked with a view to a percentage for speculative investors. This, we think, must be clear enough to every one who gives the matter a thought. The question now arises as to the character that may most profitably be abandoned.

It has already appeared that we are not among those who despair of the Palace as a business enterprise. Assuming that the Company can get their finance bill through Parliament, infuse greater shrewdness and energy into their management, and make their visitors comfortable by dealing with them liberally, we see no insurmountable obstacle to a smooth and easy course. But the assumption involves a good many elements of uncertainty and even of risk. That which has happened in the past is very likely to occur again, and there will always be the temptation to snatch a present dividend by measures involving future mischief. Moreover—we urge this once more, because it lies at the root of the matter—so long as the Palace remains an ordinary trading concern, so long will those hold aloof who would otherwise help it out of difficulties. All considerations point to the necessity for extinguishing mere business interests in the Palace, and maintaining it as a national or quasi-national institution, working not for a dividend, but for the good of the people. How is this to be done?

The end just suggested is attainable in two ways. First, by the formation of a new Company, coming under the Limited Liability Act as a Company not working for profit. Many such are already in existence for artistic, charitable, and other kindred purposes, though none, we believe, on so large a scale as that now suggested. Assuming that the public prove their interest in the Palace by raising a sufficient sum to buy out the present proprietors, there would be no difficulty whatever in carrying on the enterprise with abundant liberality, and obtaining from it all the public good possible. Having only working expenses and maintenance to care for, the directors would find their hands free, with the additional advantage of not being so absolutely dependent as to be compelled to follow where, as guides and instructors, they ought to lead. The

question whether the public are likely to find the money for such a self-denying investment is one difficult to answer without fuller knowledge. Judging from newspaper correspondence, and gatherings of sympathisers, there seems to be a good deal of feeling in the matter. But feeling costs nothing, and much of it fails to attain the influence that compels a man to take out his purse. Happily, there remains a method by which the interests of the Palace can be associated with a passing event of national importance, and derive from it, we hope, no inconsiderable help. This is the second course mentioned above. Lord Tennyson, we believe, enjoys the credit of having first suggested that the Crystal Palace should be made a memorial of the Queen's Jubilee—a "Royal Crystal Palace." The idea is singularly happy and appropriate. Not only so, but it brings the notion of purchasing the building and carrying it on solely for the public good within the region of that which is practical. The metropolis might charge itself with this duty, especially now that the project of an Imperial Institute is found lacking in popular sympathy. There could be no better Jubilee cry for London than the transformation of the Crystal Palace into a metropolitan memorial. It would appeal strongly to the imagination, as well as to the interest, of the people at large; it would indicate a method by which loyal offerings might do the greatest possible amount of good, and it would enable London to secure for all time a souvenir of the Jubilee proportionate to the wealth and dignity of the capital of the British Empire. Here, then, we have a practical course, which its supporters should lose no time in bringing forward. The Crystal Palace, as a Jubilee institution, bought by public offerings, confided to the care, as trustees, of men eminent in society, in art, and in science, and managed with a view to the greatest happiness of the greatest number—this seems to us the only satisfactory way out of present difficulties. London, if so minded, could raise the necessary funds in a week, and not feel the operation. The question is whether London appreciates a grand opportunity, and finds in itself the necessary public spirit.

SCHUMANN'S "GENOVEVA."

On the 8th of this month the Bach Choir will give, for the first time in England, the whole of the first act of Schumann's "Genevieve," and selections from the other acts. In view of this performance it may interest our readers to hear something about the legend, the German tragedies of "Genevieve" by Tieck and Hebbel, Schumann's libretto, and also something about the criticisms passed on the work after its production at Leipzig in 1850. Of the music itself we cannot form a definite opinion until it has been heard here, but in describing the plot we may perhaps venture one or two general remarks about its character and the impression which it has made upon us in reading.

In the year 1840 Robert Schumann began to think of writing an opera, but beyond noting down in a book a number of subjects, he really did nothing in the matter until the year 1847, when he heard Hebbel's drama "Genevieve." He was so taken with it that he resolved to write an opera on the subject. It was completed in 1848, and first performed at Leipzig on June 25, 1850. The story of Genevieve has been a favourite one with novelists and dramatists, and has even formed the subject of an Opéra Bouffon ("Genevieve de Brabant," par Offenbach) and of a pantomime ("Genevieve ou la confiance trahie," par Franconi).

Freher, in his "Origines du Palatinat," tells us how the Count Palatine Siffroi left his wife Genevieve de

Brabant at home when he joined the army which the famous Charles Martel was leading against the Saracens and their king Abd-el-Rahman. She was placed under the care of his intendant, *Golo*. In vain the latter urges her to forget her duty to her husband, and, stung by failure, he denounces her as faithless to the Count. Siffroi gives orders to drown Genevieve and the child to which she has given birth. The servants to whom is entrusted the carrying out of this cruel order merely abandon her in a desert place. There mother and child live for a long time, having for sole nourishment wild fruits and the milk of a hind. They are discovered by the Count himself; matters are explained, and they are brought back to the palace. The treachery of *Golo* is proved, and he is ordered to be torn to pieces by wild bulls. On the spot where she was found Genevieve ordered a chapel to be erected to the Virgin. This is supposed to have been the Frauenkirche, now in ruins, and which at one time was visited by many pilgrims.

On the title-page of Schumann's opera we find the words "nach Tieck und Hebbel." J. L. Tieck, so well known as the completer of the German translation of Shakespeare, wrote many plays, among which was one entitled "Leben und Tod der heiligen Genevieve," which was produced, we believe, in 1800, and published in 1804. The work is full of episodic matter, and we shall attempt only the briefest possible outline of the plot. First we have the leave-taking of Siegfried and Genevieve. *Golo* makes love to Genevieve, but she will not listen to him; so, baffled in his attempts, he accuses her of infidelity with *Drago*, one of the old servants of the castle. Genevieve is sent to the tower, *Drago* to a dungeon. Siegfried, returning from the wars, but delayed by his wounds in Avignon, is informed of his wife's misconduct, and, confirmed by what he sees and hears at the house of the sorceress *Winfreda*, orders her and her child to be killed. But they are merely left by the persons charged to execute the deed to die of hunger or to be torn to pieces by wild animals. Siegfried, on his return to his castle, by a letter left by Genevieve, discovers the treachery of *Golo*. While out hunting he meets Genevieve and her son in a desert place; she begs that *Golo* may be forgiven, but he is nevertheless put to death.

But besides Siegfried's castle, with its tale of love and intrigue, the spectator is bidden to gaze at the camps of the Saracens and Christians, and even at the field of battle. From the point of view of contrast, no doubt, this may prove effective on the stage. Abd-el-Rahman and Charles Martel both figure in these war scenes. There are a number of characters in the play, to say nothing of Ghosts, Death, and the holy Bonifacius, who is the *alpha* and *omega* of the piece.

Hebbel's tragedy entitled "Genevieve" was produced in Germany in 1843. It is principally upon this that Schumann's libretto is based, as he indeed, in a letter, informs his friend, H. Dorn. Here we have again the leave-taking of husband and wife, the wild passion and hellish plot of *Golo*, the sorcerer's chamber, and the cruel order of Siegfried. But, as in Tieck, so here, mother and child are abandoned in the wilderness. Siegfried returns, believing they are dead. He advises *Golo* to go and travel and forget the sad story. But *Golo*, smitten with remorse, blinds himself, and, as the curtain falls, the servant *Caspar* is about to hew him to the ground with his sword. The whole of this drama is wild and exciting; it contains much fine writing, but the characters are decidedly stagey. However, the work only concerns us in regard to Schumann's libretto. It will be seen how he has made use of both the dramas. The libretto was originally written by the poet-painter, Robert

Reinick; but Schumann altered it, and the poet renounced all claim to its authorship.

The overture to Schumann's opera is well-known. It is one of the composer's finest efforts, and though as abstract music perfectly satisfactory, it may add to its interest to know that it foreshadows to some extent the events of the play. Thus the opening prominent and repeated chord of the ninth accompanies the words of *Golo*, "Und ich ein Mensch soll diesen Himmel wahren." Then the little figure in the fourth bar with the *sf.* and shake may be denominated the curse motive, for it precedes *Golo's* curse on *Genoveva* in the second act. We have this figure again in the fourth act, when *Golo* meets *Genoveva*. In the overture proper (for we have been speaking of the slow introduction only) we are reminded of *Siegfried*, and of the happy dénouement. At the beginning of the first act, we have on one side of the stage *Siegfried's* castle, on the other a church, and at the back, in the middle, a gate and drawbridge. Knights and their retinue sing a fine choral, expressing their readiness to go to death for God's sake. *Hidulfus*, Bishop of Trèves, then comes out of the church, calling upon Count *Siegfried* to join the crusade against Christ's enemies. The arch-enemy at that time was the famous Abd-el-Rahman, who invaded France, and was defeated by Charles Martel at the great battle of Tours in 733. *Golo* now comes forward and regrets that he is not allowed to join the warriors, but that he must stay behind and watch over "that Paradise" as he calls the virtuous *Genoveva*. *Siegfried* and his wife now come out of the castle, and we have a short but thoroughly Schumannish duet between the two. *Siegfried* then addresses a few words to the servants, and confides his wife to *Golo's* care. The sound of trumpets is heard, and warriors advancing on the stage sing in loud and rhythmical strains of the delight of going to join the brave Charles Martel. Meanwhile *Siegfried* mounts his horse and rides off. *Golo* is left with *Genoveva*; she faints, and he embraces her. Musically, the whole of this recitative is exceedingly interesting. The two have been watched by *Margaretha*, foster-mother of *Golo*; she has a grudge against him, for some time before she had been dismissed by his orders from the castle. What she has just witnessed awakens in her thoughts of vengeance. She tells him that she perceives his passion, and that she will do all she can to help him to win the love of *Genoveva*. That attempt she doubtless hopes and believes will prove his ruin. The first phrase of the music assigned to *Margaretha* carries us back to the overture, and this we shall venture to style the *Margaretha* theme, for it is frequently used.

At the beginning of the second act *Genoveva* is in her room. She is thinking and singing about the absent one. Suddenly, behind the scenes, are heard sounds of riotous mirth and mocking. She longs for the return of *Siegfried* to tame the insolence of the servants of the castle. *Golo* enters, and after a short parley takes his zither, and places himself at *Genoveva's* feet. They sing the charming duet "Wenn ich ein Vöglein war," which is known as a detached piece. Then *Golo* gets more and more excited, and declares his love for her. *Genoveva*, with threatening gesture, commands him to depart. The music of this scene is decidedly in Schumann's best manner. As *Golo* is going away he meets *Drago*, who complains of the unseemly behaviour of the servants, and of their insinuations that *Genoveva* is somewhat too friendly with the young chaplain lately sent by *Hidulfus*. Here commences *Golo's* plot. He catches hold of these last words of *Drago*, pretends he knows more, and that *Drago* must conceal himself in *Genoveva's* room and find out who comes there. This

done *Golo* and the servants break into the room; *Drago* of course is discovered, and, before he can give one word of explanation, is despatched by *Balthasar*, a servant. *Genoveva* is led away to the tower. The plot is thin, the characters, with the exception perhaps of *Genoveva*, lack interest, so here almost everything depends upon the music. Before all this happens *Margaretha* has promised *Golo* to proceed to Strassburg, where *Siegfried* is lying wounded on his way home from the wars, and to give him a drink which will free him from his pain, and *Golo* from him.

At the opening of the third act *Siegfried* is on a couch in an inn at Strassburg, tended by *Margaretha*. The mysterious potion has had no effect on him: he longs to be again on his way home. She tells him of a magic glass in Strassburg, in which he may see all he desires. But he laughs at the idea, and calls for his horse. At this moment *Golo* arrives, and *Siegfried* sees by his looks that all is not well at home. *Golo* hands him a letter, supposed to have been written by the chaplain of the castle. *Golo*, really alarmed at *Siegfried's* agitated countenance, regrets the cruel path along which he himself has been led by *Margaretha*. "He who wrote this lied," he says to *Siegfried*. But the latter thinking *Golo* only wishes to calm him pays no attention to the words. He gives him his ring and sword, and orders him to slay *Genoveva* and then to put an end to her unhappy husband. *Siegfried*, however, suddenly remembers the magic glass and resolves to go and look in it. "Dost thou believe in such a glass? I do not much," he says to his servant *Conrad*. The three depart. We then see *Margaretha's* room fitted up à la sorcière. At the back is the magic glass. *Margaretha* is asleep by the table. She wakes up and relates a terrible dream. *Siegfried* arrives and is all impatience to see into the glass. At last the curtain is withdrawn: he sees his castle, and *Genoveva* in an adjoining meadow field; *Drago* joins her and they both engage in friendly conversation. Two female voices behind the stage sing of love and its influence on tender hearts. Then a second picture is shown: it is a moonlight scene, and *Genoveva* and *Drago* are sitting in an arbour. Voices (soprano and tenor) are again heard, behind the stage, singing of the might of love. But *Siegfried* wishes to be further convinced, and a third picture is presented. It is *Genoveva's* bed-room: *Drago* enters, and *Genoveva*, waking up, stretches out her hand in a friendly manner towards him. *Siegfried* draws his sword, shatters the glass, and then goes off with *Golo*. *Drago's* ghost appears uttering all sorts of imprecations on *Margaretha*, who certainly deserves them. She vanishes from the stage enveloped in flames. The music of this incantation scene is exceedingly interesting, and at times dramatic. The figure which is heard in the orchestra in the preceding scene, when *Siegfried* reads the false letter, is introduced many times here quite after the manner of Wagner.

In the fourth and last act the servants, *Balthasar* and *Caspar*, are leading off *Genoveva* to her death. They sing a mocking song about two lovers. *Genoveva*, seeing no hope, calls loudly on *Siegfried*, and prays to heaven. Her prayers are apparently not answered; *Golo* appears showing her the ring and then the sword. He tells her of one way of escape, but she rejects it with scorn. The servants are then bid to execute the cruel deed, and *Golo* tells them that if he return not to the castle, they shall say he has gone off on horseback, falcon in hand. The two servants hesitate to kill her as she clings to a roadside cross, and while they are thus in uncertainty, *Siegfried* and hunters come suddenly upon them. Mutual recognition and joy. A chorus is then sung: the scene changes to that of the first

act. *Hidulfus* comes out of the church, *Genoveva* and *Siegfried* kneel before him, and he blesses them. The final chorus is in praise of the noble wife and brave hero. The music throughout this fourth act is thoroughly in keeping with the various situations, the whole of the opening scene, as *Genoveva* is being led to death, is extremely pathetic, and there are some fine dramatic touches just before the arrival of *Siegfried*. In the interview between husband and wife, the theme of the duet of the first act is happily introduced.

A little may now be said respecting the criticisms passed on the work by German writers. Wasielewski, the biographer of Schumann, who attended rehearsals and performances at Leipzig, complains of the uncomfortable mixture of truth and fiction, nature and affectation in the *Golo* intrigue; and of the speedy return of *Genoveva* to the Count's castle in the fourth act. Of the music he says that Schumann could not quite renounce his lyric nature—in short, that the composer was not born for the stage. He makes the remark that the work "may be regarded as a struggle for greater unity of form." There are indeed indications of that struggle, and in the continuity of the music and in the attempt to weld together recitative and melody we find much that reminds us of one who, about the same time, was working in a similar direction. Schumann's aim alone imparts special interest to his work. Wasielewski, in his "Schumanniana," published at Bonn in 1883, has still a few more words to say about the work. He complains of the symphonic treatment of the orchestra standing in the way of the singer. There would not be so much objection to that now-a-days. Dr. Spitta also speaks about "Genoveva" in his article on Schumann, published in Sir George Grove's "Dictionary of Music and Musicians." He finds that the characters all sing more or less the same kind of music, and that neither in outline nor detail is the music sufficiently generated by the situations of the drama. We need not quote his remarks at length, as his article is in so well-known and accessible a work.

F. Brendel, in notices of "Genoveva" in the July and August numbers of the *Neue Zeitschrift für Musik* for 1880, thinks that the libretto generally is a good one, but the story he regards as unsatisfactory. The opera of the present, he declares, wants a new—a romantic Ideal. He specially fixes on the "Nibelungenlied" as likely to supply that want. His words, written many years before the performance of the "Ring des Nibelungen" at Bayreuth, are worth quoting: "Were the 'Nibelungen' used for an opera, in these days when efforts are being made to bring about German unity, the subject, with its idea of a great united fatherland, would produce an extraordinary effect." The writer has one or two complaints to make about Schumann's book—the concealment of *Draco*, all very well in a poem, but not on the stage—the magic business of the third act, as out of character with the rest of the tale. So far as the music is concerned, he praises Schumann for breaking with the artificial forms of Italian opera, he praises the style of recitative and the continuity of the music during each act; but he finds a want of light and shade, and hence the general effect is unsatisfactory. So, while admiring the aims of the composer to secure dramatic unity, he reluctantly admits that in his first attempt at opera he has not succeeded.

The opera was also reviewed in the *Neue Zeitschrift für Musik* when the vocal score arranged by Madame Schumann appeared at Leipzig. The articles in question are in Nos. 13 and 14 of the year 1851. "Genoveva," it is maintained, shows no advance, but a darkening of Schumann's genius. The critic first

complains of the book: the plot is weak; and there is no dramatic power. But he remarks satirically: "Perhaps tone pictures rich in figures atone for the libretto?" "The whole opera is one continued recitative," he says, "and this is more than the strongest attention can endure. It is incomprehensible to the learned as well as to the common folk." He finds no flowing, ever-green melodies which impress and pass from mouth to mouth. It is art without nature. Readers acquainted—as probably most are—with the splendid overture to "Genoveva," must hear what the *Neue Zeitschrift* critic thought of it, and they will then know how far to accept him as a guide: "The overture is without melodic strength. . . . It lacks clearness of form and of grouping. . . . The harmonies are often incomprehensible. The number of unprepared discords appears useless. . . . The scoring is misty." And then he begins to find fault with the first act. The choral, he admits, is fairly successful—he complains of one hard chord; and in a similar strain he writes of the double chorus of warriors. He finds fault at the beginning of the second act because "the instruments say more than the vocal part"; *Genoveva's* beautiful prayer he thinks more declamatory than melodic; the finale of this act he describes as a series of terrible, crushing, grinding, shrieking dissonances. And so he goes on, but we will not follow him. He is out of sympathy with Schumann's individuality and with his aims.

This must be the notice which so annoyed the composer. It was written by Dr. E. Krüger, and Dr. Spitta tells us, in the article mentioned above, that a letter addressed to Krüger by the composer put an end for ever to their acquaintance.

THE TROUVÈRES OF THE THIRTEENTH CENTURY AND THEIR SONGS.*

(Continued from page 78.)

ONE of the most characteristic figures in that remarkable age of lyric poetry was undoubtedly Thibaut IV., Duke of Champagne and King of Navarre, grandson of the cultured Queen Marie of France—herself a composer of songs, and patroness of some of the most brilliant Poets, or "Courts of Love," of the twelfth century. Sovereign Prince and Trouvère, and, as such, surnamed "Le Chansonnier." Thibaut promoted, more than any other prince of his time, the cultivation of music and poetry by attracting the most eminent poet-singers to Arras which, throughout the thirteenth and even in the fourteenth century—that is to say, long after his death, in 1205, when Artois had already ceased to form part of his dominions—maintained its supremacy as the focus whence emanated all that was best in Norman-French lyric poetry. The charges which at one time were brought against Thibaut's character concerning his relations with Blanche, Queen of France, in the death of whose husband, Louis VIII., he was alleged to have been instrumental, are now universally considered false, nor, indeed, were they ever seriously believed; and even if evidence were wanted to disprove them, we need only point to his songs, which, a faithful mirror of his heart and mind, reveal him as a man of a disposition eminently gentle and refined, incapable of such sinister designs as those his detractors imputed to him. At all events, an inquiry into the merits and demerits of his character

* In the notice on the Siena MS. (MUSICAL TIMES, November, 1886), I should perhaps have mentioned, in addition to M. Louis Passy's analysis in the "Ecole des Chartres," 1859, M. Gaston Raynaud's admirable collection of Indices and References or "Bibliographie des Chansonniers Français" (Paris, 1884). I did not quote it because M. Raynaud's reference to the Siena MS. (l. p. 237) is simply a reproduction of the index published by M. Passy.

would be totally irrelevant here; and although he was certainly more successful in rhyme and song than in politics and warfare, yet it is the very fact of a man in his exalted station cultivating, in those days, music and poetry with almost professional ardour that makes his life a study at once interesting and instructive. Not only did he compose numerous songs—more than forty—which are scattered throughout the various extant MS. collections, but he also threw himself with true artistic enthusiasm into the *jeux partis* in which he appeared now as judge, now as challenger, as we know from his twelve *jeux partis*, now again as the challenged adversary of the most brilliant trouvères who graced his court or flocked to the great periodical festivals of Arras. It was Thibaut le Chansonnier who set to other sovereign princes of the thirteenth century, such as Charles of Anjou, Henri of Brabant, Robert of Artois, and King Edward I., the laudable example of identifying themselves with the festivals in the different cities of Artois, Picardy, and Flanders, on which occasions, as we have seen, they often took an active part in the proceedings as members of the jury, whilst several of them either sent, or produced in person, songs of their own composition. If lyric poetry became the fashion and mania of the day, it was in no small degree due to Thibaut's zeal and ardour in promoting it; and if, among the distinguished Artesian poet-singers of the thirteenth century, I have mentioned him last, although I should have mentioned him first, it is because he affords the most conclusive evidence, not only of the high and honoured position which the Muse had won for herself, but also of the wide and fundamental difference between the poet-singers and the *menestrels*. Thibaut IV. was a trouvère, and was proud of being surnamed le Chansonnier; yet no one, assuredly, would ever pretend that he was a minstrel.

Although there are but few precise data relating to the lives even of the most eminent Artesian trouvères, yet their connection with the sovereign princes of the time, and more especially the names of the competitors and judges as we glean them from the large number—more than one hundred—of extant *jeux partis*, enable us to establish two periods of Norman lyric poetry, one ranging from the end of the twelfth to about the middle of the thirteenth century (about 1240), in which the leading trouvères belonged chiefly to the nobility; and another, from the middle of the thirteenth to the beginning of the fourteenth century, in which the middle class or bourgeoisie gradually became the predominant element. The first period coincides more particularly with the reign of Thibaut IV., the second with that of Charles of Anjou, and of the successors of St. Louis, Philip the Bold, and Philip the Fair. As corroborative evidence of this difference in the character of the two periods, I might mention that in some MS. collections of trouvères' songs we find miniatures in which are depicted, on a platform, two poet-singers in the rich attire of the nobility, and each wearing a crown; whilst in other miniatures we see the competing trouvères bareheaded, and dressed in the plain gowns of the bourgeoisie. It is, however, just as likely, if not more so, that the former were not necessarily nobles, but "crowned" trouvères; and that the latter were not necessarily *bourgeois*, but "uncrowned," viz., were candidates for the prize. However this may be, there is no doubt that such trouvères as Lambert Ferri, "le maire" or magistrate, Robert du Chastel, "le clerc" or scholar, Colart "le Bouteillier," and others having similar surnames indicating a profession or trade, belonged to the highly respectable and respected bourgeoisie. Nor need it be pointed out that between the two periods there is no distinct line

of demarcation, and that the transition was very gradual indeed. Nevertheless, the evolution is interesting as a sign of the times, even in those early days, the more so as it coincided with a precisely analogous movement in Germany, where the aristocratic "Minnesänger," whose historical festival on the Wartburg took place in 1207,* were gradually superseded by the "Meistersänger," who flourished at the end of the thirteenth and the beginning of the fourteenth century, and whose sphere of life was exactly that of the bourgeois trouvères of Northern France and Flanders.

If, then, the Puy of Arras, at first essentially aristocratic, became, through time, more popular or democratic in its character, it became, on the other hand, also more academical. The nobles in those days, as is well-known, were not given to writing, and those who were poet-singers left the task of committing their compositions to paper to clerks or scholars belonging to the clergy or to the bourgeoisie; indeed, it was only among these latter that, with rare exceptions, the educated few—in the literary sense—were to be found. What, therefore, the Puy of Arras lost in aristocratic brilliancy, it gained in scholarship and literary ability; and it is in this respect that its second or more popular period was certainly superior to its more exclusive predecessor. Founded early in the eleventh century as a purely ecclesiastical institution or Court, it gradually lost its original character, until the religious ceremony was reduced to a mere matter of form as a preliminary to the secular festival. And how thoroughly secular these festivals had become as early as the beginning of the thirteenth century is strikingly illustrated by a song in which Villau d'Arras, a trouvère living at that time, addresses the assembly at the first meeting after the restoration of the Puy: †

Beau m'est del Pui que je vois restoré
Pour sostenir amour, joie, e jovent
Fu établis et de jolieté.

It was at the time of that restoration that the Puy of Arras began to take the lead among the other Puy of Northern France and Flanders, reaching the height of its glory about the middle of the thirteenth century, when it was graced by Jehan Bretel and his contemporaries, and sovereign princes, nobles, and middle-class scholars alike entered the arena as competitors for the prize, or formed part of the "High Court" or jury. Of the celebrity it attained, and of the high esteem in which its judgments were held throughout Artois, Picardy, and Flanders, the extant compositions of that time afford abundant evidence. "To the noble Company of the Puy," sings Robert du Chastel, the Scholar, "do I present my song, for I know of no company more worthy":

A la noble compaignie
Del Pui fais présent
De ma chançon, car ne sai meillour gent.‡

"To the Puy of Arras," sings another trouvère, "shall I send my song, and I myself will go to sing it to the Court, and greet my love":

Au Pui d'Arras voeil mon chant envoier
Ou je l'irai mêmes présenter
Pour ceulx du Puy, et amour saluer.§

Again, we have Andrien Douche, the trouvère, who bids his song "fly to Arras, that those who well

* As Fétis has pointed out, Wagner, in making *Tannhäuser* appear at that festival, was guilty of—an excusable—anachronism, for that Minnesänger only flourished about eighty years later.

† Puy being, like Academy, used both in the abstract and the concrete, the "restoration" may either mean a revival of the institution after an interruption, owing perhaps to war, or it may refer to the festival, or, again, to the meeting hall.

‡ MS. Bible Imp., Paris, Suppl. fol. 50.

§ Siena MS. No. 56, "Tant ai amé."

|| MS. Bibl. Imp., Paris, Fol. 145, 149.

know how to sing may hear his lay; for at the Puy of Arras sit the noble judges who will award the prize to the best of all our songs*:

Chanson va t'en tout sans loisir,
Au Pui d'Arras te fai oïr,
A ceux qui se vent chans fournir.
Là sont li bon entendeur
Ki jugeront bien la meillour
De nos chansons.†

Then there is Mahien de Gand, who sends his song to Bretel the President, that it may be sung at the festival:

Bretel, ma chanson envoïe
Vos ai, por ce que soit oïe
Au Pui, devant la gent jolïe.‡

And that, even in those days, there were not wanting the heart-burnings of the trouvère who, disappointed at not gaining the coveted prize, roundly abused the Academicians of the Puy, and charged them with unduly favouring their own relations or persons of rank, is shown by the following interesting stanza of a song by Jehan de Renty:—"Were it not for the sake of singing in honour of my lady-love, nothing," vows the trouvère, "would induce me to compete at the Puy, where the prize is often awarded to those who, of composing or singing, know no more than the man in the moon."

Se che n'estoit pour ma dame honorer,
Jamais au Pui ne diroie chanson;
Car j'en voi cieus sovent l'oncur porter,
Ki de chanter ne se vent un boton.
Li juge font leur grant hontage,
Ki pour parens li pour grant signorage
Donent a cieus le couronne e l'onor,
Ki ne se vent trover ne ke pastour.¶

It will be seen from these eminently characteristic extracts that the compositions which were admitted to be sung at the festivals were always previously sent in to the authorities of the Puy, and, no doubt, the same rule was observed also in the case of the *jeux partis*, in as far at least as regards the prize question itself, that is to say, the first or challenging stanza, together with the air to which this and the following verses were to be sung. Sometimes the entire *jeu parti* was probably composed or arranged beforehand by the competing trouvères; but in the great majority of cases, the whole *jeu parti* was improvised, except the first stanza, embodying the prize question. It may be imagined that to keep up the argument in improvised rhyme, and at the same time to fit and sing it to a given air required, both in attack and defence, an extraordinary degree of readiness, repartee, and routine; and it was in this that trouvères like Bretel, Ferri, Grieviler, and others achieved their greatest triumphs. Nevertheless, it is to the solo songs that we must look as the real and crucial test of the musical and poetical merits of the trouvères, for these compositions, having to be sent in and approved beforehand, involved more depth, study, and preparation than the brilliant and dashing feats accomplished in a *jeu parti*.

(To be continued.)

THE GREAT COMPOSERS

By JOSEPH BENNETT.

No. XX.—GLINKA (continued from page 80).

WHEN an Emperor digs a composer in the ribs, and his courtiers of the bluest blood follow the Imperial example, the object of their attentions is in a position which the world generally agrees to consider fortunate. But a man's happiness is affected by many and complex causes. Glinka at Court was to be envied. From time to time the Empress would

receive him on friendly terms, delighted to hear him play and sing; he was a favoured guest at State ceremonials, and every service he rendered secured an ample reward. In the composer's home, however, things wore a different aspect. There the long-standing troubles with his wife came to a head, ending in Madame Glinka's departure from her husband's house. Glinka's sensitive nature could hardly endure this mortification. For a month he remained shut up in his lonely rooms, cherishing a resolve never again to appear in public life. A first step towards carrying out this determination was actually made. On December 18, 1839, Glinka resigned his place as Director of the Imperial Chapel and severed his lucrative connection with the Court.

More reasonable ideas prevailed when time had blunted the keen edge of shame and, it may be, of self-reproach. The musician's art claimed him; he yielded to her mandate, and began the composition of a new opera, taking his subject from a metrical version, by Pouchkine, of an old national story—the story of "Russlan et Ludmila." According to this myth, *Russlan* espoused *Ludmila*, daughter of *King Svätosar*, and all went merry as a marriage bell till the wedded pair retired to the nuptial chamber. Then came a thunder crash; the room filled with a black vapour, and *Russlan*, on recovering from his fright, discovered that his bride had disappeared. Enraged at what he deemed the indifference or cowardice of *Russlan* in not guarding his prize better, *Svätosar* offered her hand to whomsoever should first find her. Four Knights undertook the quest, *Russlan* being one. Proceeding on his search, *Russlan* encountered a hermit, who informed him that *Ludmila* was a prisoner in the castle of *Tchernomor*, a powerful dwarf, the secret of whose invincibility lay in his long beard. The hermit also counselled *Russlan* to obtain a talismanic sword which lay in a certain place guarded by a giant's head. *Russlan* followed this advice. He won the sword in combat with its warden; attacked the dwarf, cut off his beard, and rescued the lady. After other adventures needless to relate, *Russlan* recovered the favour of his father-in-law, and was permitted to live in peace with his bride. This wild legend, although savouring much of the nursery, attracted Glinka's favourable notice, and he consulted Pouchkine with reference to a libretto founded upon it. The poet, at first unwilling, at last consented, and would probably have undertaken the book but for his untimely death in a duel with a young Frenchman, whom he suspected of being the lover of his wife. Under these circumstances, Glinka arranged the scenes himself, obtaining dialogue and lyrics from anybody able to supply them, and occasionally drawing upon his own resources as a versifier. Thus the libretto grew; Glinka meanwhile composing the music with furious energy, as in the case of "Life for the Czar." "It is needless to say," writes M. Fouque, "that the sceptical humour found in Pouchkine's poem does not enter into the opera. The composer looks gravely upon the sentimental side of the work; he renders—often admirably—the pathos and the poetry of the situations, being careful to mark each personage by accent, colour, or fashion of musical utterance. *Ratmer*, the Oriental Prince, sings languorous cantilènes; the old sorcerer—a Finn, like all the sorcerers of Russian legend—sings a ballad of which the theme was gathered during an excursion along the Baltic shore; while *Tchernomor*, that Caliban of the Black Sea, is represented by a strange orchestral figure which marvellously depicts heaviness and stupidity. Certain scenes, for example the first and last, have a well marked Russian physiognomy, and to the sympathetic characters, *Russlan* and *Ludmila*, Glinka

* Idem. Fol. 7. † Idem. Suppl., Fol. Co.
‡ M.S. Bibl. Imp., Suppl., fol. 175.

gives in profusion broad and charming melodies developed without constraint or preconceived ideas of form." We need not follow M. Fouque into his detailed account of the music, but it may be well to point out as a remarkable instance of realistic effect that, in the festal music of the opening scene, Glinka seeks to imitate the clatter of knives, forks, and plates by a special use of cymbals and triangles. He conceived the idea of this when attending a Court banquet in honour of an Imperial marriage. It should also be stated that the opera is full of national airs drawn from many countries and employed to distinguish the various characters in a musical sense.

"Russlan and Ludmila" was produced November 27, 1842, and Glinka himself has given an account of its reception:—"The first act went well; and the second also, save the chorus of the giants' heads. In the third Petrova was weak, the fourth made no effect; during the fifth the Imperial Family went away. The curtain fell; the composer received a 'call,' but the applause was not well sustained; on the stage and in the orchestra nobody troubled himself to hiss. I was undecided about showing myself, and consulted General Doubelt, who replied 'Go, of course; Christ suffered more than you.' However, my mother and I concealed our chagrin, and cordially entertained the friends we had invited to supper."

"Russlan and Ludmila" was performed seventeen times, but the public remained cold and indifferent. For this, Glinka was inclined to censure the representation. The actors were hostile, the orchestra careless, the *mise-en-scène* defective, and so on. But the well-known St. Petersburg musician, César Cui, had another explanation. He said: "Like most works in which the genius of a composer passes beyond the æsthetic faculties of his contemporaries, 'Russlan' was not appreciated at its true worth. It wearied the public or provoked jokes at its expense. 'The subject,' wrote one critic, 'is of little interest; as for the music, it is so strange and incomprehensible.' 'Russlan' was styled 'an abortive opera,' and if people went to see it, they did so only to admire the stage effects. Nothing less than the composer's death was wanted in order that justice might be done to this masterpiece. When, after several years, 'Russlan' was revived, the opera was received courteously, but without the least enthusiasm. But, at last, thanks to the persevering efforts of the young musical press, a reaction set in little by little, and now 'Russlan' is of all Russian operas the most esteemed. It is praised and revered; people almost bow before every note."

In the midst of his disappointment Glinka obtained some consolation from Liszt, who visited the Russian capital in 1842. "'Guillaume Tell,' when a novelty," said the great virtuoso, "was played sixteen times only." But no comfort of this kind could make up for a crowd of hostile criticisms; and, in a state of irritation and disgust, Glinka set out for Paris. There he was much observed, being accounted, perhaps, somewhat of a "rare bird" at a time when Russian composers were scarcely regarded as possible. M. Fouque has gathered a good deal of information from French sources concerning Glinka at this period, and it may not be amiss to quote a passage in which we get a clear view of him:—

"Before all, Glinka was that which we agree to call *un homme distingué*. His polite manners, and varied information; the care he took to avoid display, a total absence of pedantry, a minute observance of all the obligations attaching to social intercourse, denoted in him the perfect man of the world. His physiognomy was gentle and his bearing had the indescribable feline quality that characterises his

race and gives to the women of his country an irresistible attraction. He spoke Russian, Italian, and French equally well, knew a little of German, and, after taking a few lessons in Paris, learned Spanish. He belonged, therefore, to the type of *gentleman cosmopolite*. But it was unnecessary to scratch the surface much in order to find the true Russian. The attraction of pleasure dominated his senses. At Paris he wasted six months with grisettes and low class actresses."

According to the same authority, Glinka cherished for his sovereign a reverence now out of fashion, even in Russia. He refused to witness Meyerbeer's "L'Etoile du Nord," because of the manner in which Peter the Great is treated, and a sure way to anger him was to advocate any change in the government of his native land. Sometimes his annoyance would express itself behind a mask of comedy. On one occasion, after a Moscow professor had advocated revolutionary ideas, Glinka knelt before an image of St. Nicholas and exclaimed, "O great saint, destroy the University of Moscow, destroy also that of Wilna, rather than there should be even a few men who talk like this man." More often he seriously resented radical ideas, and when, in his later years, constitutional nervousness increased, he would become so excited that visitors were cautioned to leave politics in the hall along with their umbrellas. As to music, on the other hand Glinka preserved an open mind, and was always ready to consider novelty without prejudice. Bach and Handel were among his favourite masters, and he yielded to Beethoven the entire dominion of his soul. On first hearing "Fidelio" he wept, and on one occasion returned home from a concert looking so pale and agitated that his wife questioned him: "What is the matter?" "Beethoven," replied Glinka. "What has he done to you?" Instead of answering, the composer threw himself on a couch, buried his face in his hands, and remained a long while unable to articulate a word. He had just listened, for the first time, to Beethoven's Seventh Symphony. Glinka found himself, also, in keen sympathy with Berlioz, strengthened, no doubt, by the French master's personal fascination. The result was an indulgence in day dreams, which came to nothing, after the fashion of dreams in general. He, too, would write programme symphonies. A new world of achievement opened before him, and in fancy he saw himself entering it as a conqueror. How different this from the reality, since the remainder of his life was almost barren. M. Fouque speculates, in an interesting manner, upon the reason for this:—

"Probably Glinka doubted his own strength. He was at bottom an undecided man. We have marked his hesitations at the beginning of his career. The theatre having, in effect, given him more chagrin than pleasure, he eagerly welcomed an opportunity to exercise his powers upon another branch of the art. But he was no longer at the age when one dares, and, without doubt, timidity at that moment had the upper hand. We note in him a characteristic of the Russian temperament—an excessive modesty which approaches humility. The Russians are not, like the Germans, infatuated with themselves, their knowledge and their power, or, if so, they manage to hide the fact. On the contrary, they make themselves small, never speaking without respect of that which has been done by others, and expressing a desire to do as well. . . . This disposition, admirable in some respects, becomes weakness when, as in Glinka's case, it paralyses the faculties, and stifles artistic initiative."

Glinka attracted but little notice during the first period of his Parisian sojourn. This, however, suited him. He went about as he liked in the gay city, and,

it is to be feared, was not altogether wise in his pleasures. Presently some of his compatriots found him out, and a secretary of the Russian Embassy introduced him to Berlioz, who was just then contemplating a tour in the empire of the Czar. Berlioz received his brother composer with well nigh an excess of courtesy. Their meetings were frequent, and when, in 1845, the French master organised Festival Concerts in the Champs Elysées he did not forget to place some of Glinka's music in the programme. But all this is best told in the language of Glinka himself, who wrote as follows to a friend at home:—

"Chance has brought me into contact with some agreeable persons, and I have found friends in Paris, not a large number it is true, but sincere and full of talent. The most valuable acquaintance I have made is, without doubt, that of Hector Berlioz. To study and know his works, so decried by some, so admired by others, was one of the principal reasons for my coming to Paris. Fortune has amply favoured me. Not only have I heard the music of Berlioz at rehearsals and concerts, but I have entered into close relations with the composer, to my mind, the first of our age (in his line, of course), and I have become his friend as far as that is possible with a character so eccentric. Here take my opinion with regard to him."

"In the region of fancy nobody achieves such colossal inventions, and his combinations have, among other merits, that of being entirely new. Broad *ensemble*, ample details, close harmonic tissue, instrumentation powerful and till now unheard—such are the characteristics of the music of Berlioz. In drama, impelled by a fantastic temperament, he goes beyond the situation, misses the natural, and falls into the false. Among his works which I have heard, I like the best the overture to 'Les Francs Juges,' the 'Queen Mab' Scherzo, the Pilgrims' March of 'Childe Harold,' and the 'Dies Iræ' and 'Tuba mirum' of the 'Messe des Morts.' These things have made upon me an impression which I cannot describe. I now have in my possession the manuscripts of some unpublished works by Berlioz, which I study with unmixed pleasure."

After declaring that the orchestra of the Conservatoire Concerts was too good, because paying too much attention to detail, Glinka gives some particulars about the performance and reception of extracts from his works at the Berlioz Concerts, and continues thus:—

"I can say that I have obtained a passing success most important for me. Berlioz, Herz, and others have read my scores, and in the *Débats* has appeared a long article by Berlioz which will prove to you that my self-love as a composer ought to be satisfied. In short, I am very well content with my trip. Paris is a marvellous city. Its variety of intellectual pleasures is inexhaustible, and in all my life I cannot remember a period more enjoyable than the months I have spent here. From an artistic point of view, study of Berlioz's compositions, and experience of the Parisian public have led to important conclusions. I have resolved to strengthen my repertory by some concert pieces for orchestra—and if my strength permit, I will write many of them—in the form of *Fantaisies pittoresques*. Up to the present, instrumental music has been divided into two contrasted sections: quartets and symphonies, which, appreciated by a few, frighten the many by their complexity, and concertos, variations, &c., which fatigue the ear by their want of connection and the feeling of the listener for the trouble taken by the executant. It appears to me that one can conciliate the exigencies of art and the demands of our age, and, in turning

to account the improvements in modern instruments and execution, write pieces agreeable alike to connoisseurs and the general public. I have already begun to work, and am writing a Coda to my 'Marche de Tchernomor.' The fragment has pleased here, but a Coda was necessary."

"In Spain, the originality of the national melodies will help me much as regards the *Fantaisies* I have in mind. I shall see when on the spot if it be possible to write an opera of a Spanish cast. In any case, I mean to translate my impressions into music."

Glinka carried out his purpose of visiting Spain in June, 1845, his departure from Paris being described as that of a composer whose elegant music and distinction of style had conquered an enviable place in the opinion of connoisseurs. With regard to the article by Berlioz mentioned above, it will suffice to quote a single passage: "The talent of Glinka is essentially supple and varied; his style has the rare faculty of transforming itself, at the will of the composer, according to the exigencies and character of the subject in hand. He can be simple and even naïve without descending to the use of commonplace means. His melodies have unexpected accents and phrases of a strange charm. He is a great harmonist and writes for instruments with a care and knowledge of their subtlest resources which makes his orchestra one of the newest and most piquant that one can hear."

Glinka's trip to Spain had no such artistic results as he anticipated, but two of the promised *Fantaisies pittoresques* being written. These are now known as "Jota aragonesa" and "Une Nuit à Madrid." The composer's health probably had much to do with the barrenness of his last years. M. Fouque describes him as suffering from an insurmountable apathy, nervous excitability, hypochondriacal humours, and constant indecision. These symptoms are well known, and their causes are not difficult to imagine, but they had, in Glinka's case, an effect especially regrettable in depriving him of further power to use his graceful talent. The composer was fertile enough in schemes. He formed resolution after resolution to do great things, but went no further than resolve. The springs of action were broken, and the machine would not work. Glinka, however, continued to move about, and, in 1848, was at Warsaw, where he had a curious encounter with the Governor, Prince Paskievitch, a famous military bully of the day, and a soldier to whom Messrs. Barclay and Perkins' draymen would probably have awarded the treatment meted out to Marshal Haynau could they have got hold of him. Glinka tells the Paskievitch story himself:—"He (the Governor) was out riding, followed by an escort of Cossacks. On seeing him I took off my cap, but Pedro (a companion and friend), who did not recognise the Prince, took no notice. Upon that, his Serenity dashed towards us and nearly upset me. In a rage, and not caring to risk new explosions of a temper so little regulated, I made arrangements to leave Warsaw. But, being ill and unable to travel, I remained a while longer. During this time the Prince learned who I was, and wished to make amends for his brutal act. He several times invited me to dinner, gave me always the best reception, placed me by his side, and poured out for me the Kakhetie wine which I liked so much. Sometimes he begged me to conduct his orchestra."

Four years later Glinka again set out for Spain, but turned back on reaching the Pyrenees and went to Paris, perhaps to study the scores of Gluck, with whose music he was then infatuated. Encountering Meyerbeer in the French capital, and never having witnessed an opera by the reformer of the eighteenth century, he asked the composer of "Les Huguenots"

whether Gluck made an effect on the stage. Meyerbeer evidently thought such ignorance as this should be corrected: "I will write to Berlin, and request the director of the Court Theatre to play a Gluck opera when next you are passing through. Four such are always ready, and can be put on at a day's notice. You shall choose, and say whether you would like to hear 'Alceste,' 'Armide,' or either of the 'Iphigenies.'" Meyerbeer kept his word, and, on returning to Russia *via* Berlin, Glinka had the satisfaction of witnessing a performance of "Armide." He says thereabout:—"The effect of that music upon the stage went beyond my expectations. The scene in the garden was enchanting—seductive to the limits of possibility."

Time went on, but Glinka did nothing. His indecision and want of steady purpose stood between him and achievement. An opera, "La Bigame," was begun and laid aside, and the only fruit of the period appears to be a "Kyrie eleison" in three parts, composed for a neighbouring convent. This marked the existence of another "craze." He would now study ecclesiastical music, and (April, 1856) started for Berlin again to put himself under Dehn, and follow from the beginning the new course his wayward fancy had marked out. There, for the present, we must leave him.

(To be continued.)

MR. ROBERT BROWNING'S LATEST WORDS ON MUSIC.

READERS of those interesting essays published recently by M. Saint-Saëns will remember with what energy he assails men of letters for meddling with musical criticism, and dispensing their patronage and censure on works which they are in many cases obviously incapable of understanding. This charge he not only makes, but substantiates, and what is true of France is equally true of England. Some of the greatest writers of modern times—George Eliot, for example—have blundered grossly in their allusions to music. But under this condemnation one notable figure in the world of letters has never fallen, and that is Mr. Browning. We may blame him for his terrible obscurity—even so sympathetic a critic as the Dean of St. Paul's admits that nothing can be made of "Sordello" "without more trouble than we usually expect to be called upon to give to any book but one of high mathematics"—for his crabbedness of construction, and for his harshness of metre (How on earth is one to scan such a line as "Wagner, Dvorák, Liszt,—to where—trumpets, shawms!"); but it is impossible to accuse him of ignorance or lack of respect in his treatment of music. An irreverent friend has suggested that if he made his meaning perfectly plain, he would probably expose his inaccuracy, and that, like a cuttle-fish, he prefers to escape by shrouding himself in impenetrable darkness. But this suggestion savours of prejudice, and, speaking seriously, we have good reason for confidence in Mr. Browning's knowledge of detail, while we readily recognise his wonderfully fine psychological insight into the problems which music is so specially fitted to solve. The title of his new volume, as most of our readers are aware, is "Parleyings with certain people of importance in their day," and the "parleying" with which we are particularly concerned is that addressed to Charles Avison. Here let us frankly confess that until we saw the name on Mr. Browning's title-page we had never heard of this musician. On turning to Grove's Dictionary we discovered, in the brief notice which is there devoted to him, that he was born at Newcastle-on-Tyne in 1710, visited Italy, studied under Geminiani, and became Organist at his native town, where he died in 1770. We also learned that he was the author of "An Essay on Musical Expression,"

in which Marcello (whose Psalms he edited) and Geminiani are extolled to the disparagement of Handel, and that he published several concertos, quartets, trios, and sonatas. But neither in his lifetime nor in the hundred and seventeen years that have elapsed since his death can he be said to have achieved a reputation justifying his inclusion in the category of "people of importance." However, it is not for us to quarrel with Mr. Browning on this score. We are not so much interested in Avison or his "March," which is printed on p. 220 of the volume, and which—

Timed, in Georgian years,
The step precise of British Grenadiers

as in the remarks which the poet lets fall on the capacity and evolution of music. And these are in many ways remarkable, amounting as they do to the admission—unique in the mouth of a poet—that music is a more faithful reflex of humanity than poetry, sculpture, or painting—

I state it thus:
There is no truer truth obtainable
By man than comes of music.

The most important passage is the following, from which we gather that while music goes nearer to the mark than any of her sister arts, she can never yet achieve absolute success, and that it is an inevitable law of progress that the developments, introduced by successive generations of composers, renders it impossible for us to find our aspirations and feelings so completely expressed in the music of the past as our ancestors did:—

To match and mate
Feeling with knowledge—make as manifest
Soul's work as Mind's work, turbulence as rest,
Hates, loves, joys, woes, hopes, fears, that rise and sink
Ceaselessly, passion's transient flit and wink,
A ripple's tinting or a spume-sheet's spread
Whitening the wave,—to strike all this life dead,
Run mercury into a mould like lead,
And henceforth have the plain result to show—
How we Feel, hard and fast as what we Know—
This were the prize and is the puzzle!—which
Music essays to solve; and here's the hitch
That baulks her of full triumph else to boast.

All Arts endeavour this, and she the most
Attains thereto, yet fails of touching: why?
Does Mind get Knowledge from Art's ministry?
What's known once is known ever: Art's arrange,
Dissociate, re-distribute, interchange
Part with part, lengthen, broaden, high or deep
Construct their bravest,—still such pains produce
Change, not creation: simply what lay loose
At first lies firmly after, what design
Was faintly traced in hesitating line
Once on a time, grows firmly resolute
Henceforth and evermore. Now, could we shoot
Liquidity into a mould,—some way
Arrest Soul's evanescent moods, and keep
Unalterably still the forms that leap
To life for once by help of Art!—which yearns
To save its capture: Poetry discerns,
Painting is 'ware of passion's rise and fall,
Bursting, subsidence, intermixture—all
A-seethe within the gulf. Each Art a-strain
Would stay the apparition,—nor in vain:
The poet's word-mesh, Painter's sure and swift
Colour-and-line-throw—proud the prize they lift!

Outdo
Both of them, Music! Dredging deeper yet
Drag into day,—by sound, thy master-net,—
The abysmal bottom-growth, ambiguous thing
Unbroken of a branch, palpitating
With limbs' play and life's semblance! There it lies
Marvel and mystery, of mysteries
And marvels, most to love and laud thee for!
Save it from chance and change we most abhor

Give momentary feeling permanence,
 So that thy capture hold, a century hence,
 Truth's very heart of truth as, safe to-day,
 The Painter's Eve, the Poet's Helena
 Still rapturously bend, afar still throw
 The wistful gaze! Thanks, Homer, Angelo!
 Could Music rescue thus from Soul's profound,
 Give feeling immortality by sound,
 Then, were she queenliest of Arts! Alas—
 As well expect the rainbow not to pass!
 "Praise 'Radaminta'—love attains therein
 To perfect utterance! Pity—what shall win
 Thy secret like 'Rinaldo?'—so men said:
 Once all was perfume—now, the flower is dead—
 They spied tints, sparks have left the spar! Love, hate,
 Joy, fear, survive,—alike importunate
 As ever to go walk the world again,
 Nor ghost-like pant for outlet all in vain
 Till Music loose them, fit each filimly
 With form enough to know and name it by
 For any recognizer sure of ken
 And sharp of ear, no grosser denizen
 Of earth than needs be. Nor to such appeal
 Is Music long obdurate: off they steal—
 How gently, dawn-doomed phantoms! back come they
 Full-blooded with new crimson of broad day—
 Passion made palpable once more. Ye look
 Your gaze on Handel? Gaze your first on Gluck!
 Why wistful search, O waning ones, the chart
 Of stars for you while Haydn, while Mozart
 Occupies heaven? These also, fanned to fire
 Flamboyant wholly,—so perfections tire,—
 Whiten to wanness, till . . . let others note
 The ever-new invasion!

THE February number of *Longman's Magazine* contains a curious paper entitled "On Melody in Speech" from the pen of Mr. Weber, the resident organist of the German Chapel Royal, St. James's Palace. The prefatory portion is devoted to a consideration of the sounds of Nature, most of which, according to the writer, are "melodious and harmonious, and form exact intervals and chords." Thus Mr. Weber has noted down two melodies heard at different times performed by the wind, while the "solemn strains and most perfect ideal harmonies" of the telegraph wires are compared by him to Æolian harps. Furthermore, "all animals on land, quadrupeds and bipeds, have their characteristic voices and calls in distinct (?) intervals"—dogs and cats in fifths, donkeys in octaves, horses in semitones down the chromatic scale. Here Gardiner, the stocking-weaver of Leicester, and author of the "Music of Nature," has been before Mr. Weber, for he noted down "the whole concert of the groves," as Mr. Rowbotham gracefully calls it; but as the present writer has not mentioned what were the birds whose melodies he has noted down, we have been unable to compare the two versions. The main body of Mr. Weber's observations relate to the human voice in speaking. "We speak," he says, "in melodies and harmonies, improvising them by the impulse of our thoughts and feelings over an extent or compass of one and a half to two octaves. . . . and from the quality and accent of this musical investment, the truth and sincerity of the words may be felt, and the character of the speaker be traced." Then after noticing, with illustrations, the progression most commonly used in speaking—viz., from the dominant to the keynote—he adds "common conversation is generally held in the major mode and in the same key," but "an unfriendly reply is mostly in an unrelated key. . . . Every person has his own fundamental and favourite key in which he generally speaks, but which he often transposes higher or lower in sympathy to other voices, and when he is excited." He then proceeds to give a good many illustrations

of conversations, the keys of B flat, B, or C being those most commonly used in ordinary conversation. At Boulogne and Rheims he noticed that the people generally spoke in B flat major and minor, and adds (the italics are ours) "The large bells at the belfry at Boulogne and at the cathedral at Rheims also have the low B flat, and may have been cast in that tone to be in unison with the voice of the people." A good many more illustrations follow of dialogues in French, calls of railway guards and conductors, &c., the superior melodiousness of which in France calls forth his admiration. Further examples are given of the cries of native bus conductors and paper boys, from which we gather that the busier they are, the higher is the key employed. "Some of the cries of vendors in the streets" strike Mr. Weber as "quite beautiful and touching," and suggest to him that "a collection of such melodious and pleasant cries from towns in England and abroad would be most interesting in showing the musical talent and taste of the people who invent and use them." Such a remark as the foregoing just serves to illustrate the unfruitful nature of such fanciful speculations. By Mr. Weber's own showing the French have particularly melodious cries; is he therefore, as a German, prepared to admit this fact as a proof of their superior musical organisation? And has he not unconsciously laid greater stress than the facts warrant upon the distinctness of the intervals observed in our speech or in the sounds of nature? We should be very anxious to know whether a series of independent experiments would confirm the statements we have quoted above. Will some of our readers try, and communicate the result?

MADAME ADELINA PATTI's present manager is, conceivably, a cute person. No sooner was a clumsy "infernal machine" discovered under the seat of a "crank"—*Anglice*, cracked—individual in the gallery than the wires were loaded with messages reporting an attempt to kill the *prima donna*. Of course the real facts soon came out, but, meanwhile, there had been universal sympathy with the great singer. If the manager had a hand in working this, he deserves to be congratulated. We hope that the example will not spread, but we do so almost against hope. Perhaps we may hear before long that the cellars of Madame Nilsson's house have been searched for dynamite and that Colonel Henry Mapleson has engaged detectives from Scotland Yard to "shadow" Madame Marie Roze. These are times of keen competition.

A LARGE number of the friends and admirers of the late Mr. Joseph Maas visited West Hampstead Cemetery, on the 20th ult., to inspect the monument raised by public subscription to his memory. The "unveiling" took place without the formal proceedings and speech-making which had once been contemplated. These were, on second thoughts, deemed inadvisable, and, as a matter of fact, there could have been no better tribute to the deceased artist than the gathering in silence around his grave. The monument, designed by Mr. James Currie, of Oxford Street, represents Music as a classic female figure, leaning in grief upon a pedestal, and contemplating a medallion portrait of the late tenor. In her left hand she carries a lyre, one string of which is broken. The inscription states that the memorial has been raised "by friends and admirers, in memory of a great singer and a good man." We may add that the amount contributed to the memorial fund was £558, and that there remains, after

paying for the monument and defraying incidental expenses, the sum of £298. This has been so invested as to produce £10 per annum, which amount will be offered, year by year in perpetuity, as a "Joseph Maas Prize," to be competed for by the students (tenor vocalists) at some public school of music, the school to be selected by the trustees, who now are Mr. W. A. Barrett, Mr. Joseph Bennett, Mr. G. H. Johnstone, and Mr. Charles Lyall.

THERE is, or was some days ago, an opening for a musician in the North Country. It appears to have been advertised only in the local papers, but that, no doubt, sufficed to bring a crowd of applicants, though we could have wished a wider publicity for the sake of many all over England who would have felt their ambition aroused and pride in their art greatly gratified. The facts are these:—Durham County Asylum fell short of an attendant; we should say through death, since no less powerful cause would be likely to create a vacancy. Under these circumstances the managers bethought them that it might be well to secure the services of a gentleman able to combine the ordinary duties of the position with the special and grateful task of amusing the patients. As to the form of amusement, they were not rigorously particular. Professors of legerdemain, of ground and lofty tumbling, or of spiritualistic phenomena were not absolutely ineligible, but, on the whole, the managers preferred a "musician"—a compliment to the divine art and to the profession which many of our readers will warmly appreciate. In return they offered "£30 a year, paid monthly, rising, according to ability, to £45, with board, lodging, washing, and uniform." Before the reader bursts out in laudation of such princely generosity, it is advisable he should know that the managers attached a third duty to the post—that of sweeping the asylum chimneys—a mere detail, of course, though a dirty one. Where would the musician be in this combination of turnkey, artist, and sweep? and how would a man, covered with the soot of the third, maintain the classic purity of the second? Scores of musicians, believing in the power of their art under all circumstances, might have wished to test this case. We hope one such has obtained the post and will, in due time, give us his experience.

The Times is not altogether a fortunate paper, and in the roll of blunders connected with the press it cuts a prominent and distinctly unhappy figure. At the present moment our contemporary is a victim to sub-editorial incompetence. For example, it had, some days ago, to record the death of Frederic Lablache, and, in the course of a few lines, it described the great Lablache as a tenor, invented a contemporary singer whom it called Vavanti, and knighted Michael Balfe. This was pretty well for a beginning in the musical department. That sub-editor should be encouraged. He will do wonders by-and-by.

DR. STAINER has been elected a member of the Athenæum Club, by virtue of the rule which empowers the Committee to elect nine persons annually on the ground of "distinguished eminence in literature, science, or the arts, or for public services."

MR. BARNBY having resigned the position of Conductor of the London Musical Society, Dr. Mackenzie has consented to conduct the practices and Concert for the present season.

VERDI'S "OTELLO."

(FROM OUR SPECIAL CORRESPONDENT.)

THE long-expected new opera of Giuseppe Verdi was produced at La Scala, Milan, on the 5th ult., after one or two postponements, caused, ostensibly, by the illness of the tenor, Tamagno, who had been cast for the title character. Before touching upon the performance and its attendant circumstances, we will try to give the reader some idea of the work itself; and, first, as to the libretto, founded on Shakespeare's play, by Arrigo Boito, composer of "Mefistofele."

One might fancy that, before laying out his "argument," Boito took up the book of Rossini's "Otello," in order to do that which its author had not done, and leave undone that which he actually accomplished. There is not much of Shakespeare in the earlier work, where imaginary events connected with the marriage of *Otello* and *Desdemona* occupy a great deal of space, and where, moreover, the scene is laid wholly in Venice. Boito, on the other hand, keeps closely to the play, and is even guided by the language of the English poet. In saying this, we must not be supposed to imply that every scene in Shakespeare's "Otello" is reproduced in the opera. Boito, in point of fact, has made only a selection, but whatever he has taken re-appears with commendable fidelity to the original. The first act of the drama is ignored altogether; hence the loss of the fine scene in which *Otello* defends himself before the Venetian senate. But, in giving this up, the librettist exercised a wise discretion. Had he retained it he must have curtailed elsewhere, and weakened his exposition of the motives leading to the catastrophe. As the book now stands it shows the complete unity which every operatic libretto should possess. It begins with the birth of *Otello's* jealousy, it follows the growth of that passion, and ends with its fatal results. Nothing could be better, however much we might have liked to hear "Most noble, grave, and reverend seigneurs," declaimed to Verdi's music, amid the pomp and splendour of olden Venice. Before describing the course of the "argument" act by act, let us say that the characters are *Otello*, *Iago*, *Cassio*, *Roderigo*, *Ludovico*, *Montano*, a *Herald*, *Desdemona*, and *Emilia*, Bianca being eliminated altogether, as is sometimes done in English acting versions of the original drama. The *Duke* and *Brabantio*, of course, disappear with the rejected first act.

When the curtain rises we witness the landing of *Otello* in Cyprus amid a tempest ominous of his fortunes. The Moor is received by *Iago*, *Roderigo*, *Cassio*, *Montano*, and a miscellaneous crowd, who make great rejoicing and sing festive choruses in his honour. *Otello* leaves the stage—note that *Desdemona* has not yet appeared—and the drinking scene at once begins, leading up to the struggle between *Roderigo* and *Cassio*, the re-appearance of *Otello*, and the dismissal of *Cassio* from the service of his chief. As the Moor investigates the cause of the disturbance, *Desdemona* enters. What follows is very happily contrived. Seeing his wife, *Otello* exclaims: "Che? . . . la mia dolce Desdemona anch' essa per voi distolta da' suoi sogni! Cassio, non sei più capitano." Hearing this, *Cassio* lets fall his sword, which *Iago* picks up and hands to an attendant, murmuring "Oh, mio trionfo!" The stage is then left to *Otello* and *Desdemona*, who sing the necessary love-duet, for which Boito is entirely responsible. At its close, as the enraptured pair move off, Venus shining in the clear sky above them, we hear the Moor say, "Un bacio, un bacio, ancora un bacio." We shall hear him repeat the words by-and-bye, under very different circumstances.

The second act is laid in a hall of the castle, opening, through wide doors, to a garden at the back. A short interview takes place between *Iago* and *Cassio* relative to the proposed intercession of *Desdemona* in favour of the dismissed lieutenant, and then the *Ancient*, left alone, utters a sinister and cynical soliloquy strongly suggestive of the author's *Mefistofele*. *Desdemona* and *Emilia* appear in the garden; *Cassio* joins them, and, when *Otello* enters, *Iago*, directing his attention to the scene, begins his poisonous work. Soon comes a pretty contrast. Children, women, and mariners of Cyprus enter the garden bearing offerings to *Desdemona*, and singing songs in her praise.

As this charming episode concludes, and the people move away, *Desdemona* and *Emilia* come forward into the hall. Then we have the young wife's pleading for *Cassio*, *Otello's* angry refusal, the incident of the dropped handkerchief, and the exit of the discomfited women. The dialogue of *Otello* and *Iago* at once resumes, going on to the end of the act, which closes with the oath to take revenge.

In the third act the stage represents the great hall of the castle, opening into another apartment of smaller proportions. *Otello* and *Iago* are discovered, to whom a herald enters announcing the approach of Venetian ambassadors. We are soon led to infer that the official has disturbed a conversation on the old subject. *Otello* remarks "Continua," and the *Ancient* warns him to observe *Cassio*, and not forget the handkerchief. *Iago* quits the stage as *Desdemona* enters, leaving all clear for the terrible dialogue which ensues between the husband and wife. Next in order comes the artful talk of *Iago* with *Cassio* on the subject of *Bianca*, only a part of which, and that most confirmatory of his suspicions, is permitted to reach *Otello*, as he listens behind a pillar. The act ends with the arrival of ambassadors headed by *Ludovico*, in whose presence the infuriated Moor heaps insults upon his wife and, as she is led away by the Venetian noble, flings after her a curse that horrifies the onlookers and contrasts strangely with the *Vivats* of the crowd outside. Overcome with passion, *Otello* falls senseless upon the stage, now clear of everybody but himself and *Iago*, who, mocking the shouts of the populace and pointing scornfully to the prostrate Moor, exclaims, "Ecco il Leone!"

The fourth act takes place in *Desdemona's* chamber, where are seen the doomed wife and her attendant. Here the dialogue keeps close to Shakespeare, and we have in due course the story of Barbara and her Willow Song. *Emilia* retires, while *Desdemona*, before seeking repose, kneels to a statue of the Madonna, and offers up a prayer alike for the guilty and the innocent. The murder scene follows without variation upon the original, and only at the close does Boito permit himself to depart therefrom. Apparently he objects to a scene of carnage on the stage, or else he would accentuate the death of *Desdemona* and *Otello* by submitting them alone to such a fate. Be this as it may, *Emilia* escapes unharmed by her husband, and *Iago* is dragged off, a prisoner, before *Otello* can get at him. The curtain falls for the last time as, in the agony of death, the Moor, throwing himself upon the body of *Desdemona*, again exclaims, "Un bacio, un bacio, ancora un bacio."

The reader will probably agree with us that Boito has done all that was possible with a subject not the best adapted for operatic purposes. It is difficult, in a lyric drama, to deal with psychological processes needing to be set forth fully; and Shakespeare's play, however regarded, imposes upon the librettist a long series of dialogues exceedingly trying to the musician. Given the propriety of choosing "Otello" at all, then Boito is entitled to well nigh unqualified praise. We now proceed to indicate the leading features of the music, act by act.

There is no orchestral prelude. After three bars of storm music, the curtain rises, and the drama begins. The storm music is conventional throughout, and to its exigencies the declaimed phrases of the dialogue submit themselves as a matter of course. Here and there an effective choral outburst takes place, and a prayer, "Dio, fulgor della bufera," massively harmonised in the simplest form of counterpoint, produces a great effect. Otherwise, the opening scene is chiefly noticeable for its abounding energy. It shows that the composer has lost none of his *verve*, and that he can grip his subject as firmly as ever. *Otello* has no *aria d'entrata*, nor throughout the work does the composer introduce any feature merely for the sake of tradition. While asserting the claims of his art, he respects also those of the associated drama. The dignified soldier declaims a few appropriate words, and passes off the stage, leaving the assembled crowd to indulge in choral rejoicings. These include two capital numbers "Evviva! Vittoria," and "Fuoco di gioia," which are as formally constructed as any in the master's earlier works. They have a beginning, a middle, and an end; and can be lifted out of the opera to be treated as detached pieces musically complete in themselves. So far, they are repre-

sentative of others to follow; and at once proclaim the fact that wherever the progress of the drama allows a musical form to be developed, Verdi seizes the opportunity. In such places the art of music comes to the front, as is its right. The choruses just noticed are separated by a good deal of dialogue set to declamatory phrases singularly happy in character. Verdi is a master of musical declamation, and he takes care not to lessen its force by excessive orchestral accompaniment. At all times the spoken word has a first claim upon attention. But even in the dialogue, he takes advantage of such chances as favour *cantilena*: many of the most beautiful ideas in the work being thus presented, and made to light up the progress of scenes in which there is necessarily much talk. The Drinking Scene has also a set movement, consisting of solo (divided between *Iago* and *Cassio*) and chorus. This is in verse or strophe form; precisely the same music occurring again and again, though to different words. The master, it seems, is not afraid of being thought antiquated, and he invests the old form with fresh interest by means of highly characteristic music—character, *bien entendu*, being gained without sacrifice of pleasing and well-balanced melody. This will always be a favourite number, and is important enough for separate use in the concert-room. Space does not allow us to enlarge upon the long spell of declamation connected with the quarrel of *Roderigo* and *Cassio*. Enough that it partakes of the character indicated above. We pass on to the love duet with which the act ends, and note with unalloyed pleasure an extended and beautifully expressive scene, wherein pure vocal melody is set off by richly coloured, yet never obtrusive, accompaniments. Save for greater freedom of harmonic treatment, we see nothing here inconsistent with the Verdi whom all the world knows. The familiar hand of the master is clearly shown, though the duet undoubtedly exemplifies the liberty of modern practice—liberty, not licence, which Verdi in this case ever avoids.

Hitherto we have encountered no *Leitmotive* and we shall meet with none in the future, though once or twice a theme before employed is repeated, not in a representative so much as in a suggestive capacity. But Verdi does not neglect characterisation, and he is always happy when *Cassio* comes on the stage, the music then assuming a lightness and grace the fitness of which is instinctively recognised. So in the opening dialogue of this act, where the qualities just named serve to heighten by contrast the effect of *Iago's* Mephistophelian soliloquy. A broad unison theme, of rugged energy, here typifies the *Ancient's* confession of faith: "Credo in un Dio crudele, che m'ha creato simile a sè, e che nell'ira io nomo." The soliloquy is, of course, not an air, but a powerful piece of declamation, taking its varied character strictly from the verbal text; the whole number standing for, perhaps, the most "advanced" feature in the work. It gives an artist skilled in declamation such an opportunity as few lyric dramas afford. At its close, the lighter music resumes; so passing on to that of the Garden fête, where again we have charming concerted pieces of a popular character, and modelled upon familiar forms. Verdi has written few more pleasing things than the full chorus "Dove guardi splendono raggi," in which the bass swings constantly from tonic to dominant and back again; or than the chorus in which girls have an independent theme above the music of the other voices. To both the drone of the *cornemuse* or the tinkle of the mandolin gives characteristic effects that heighten their charm. The rest of the act is much taken up with declaimed dialogue, relieved, however, by a quartet for *Desdemona*, *Emilia*, *Otello*, and *Iago*, which, like that in "Rigoletto," may best be described as a double duet, so distinctly separate from the music of the Moor and his wife being that of *Emilia* and her husband. The quartet is difficult of execution, and, though a notable effort, will certainly never rival its predecessor in the favour of the public. In the long dialogue for *Otello* and *Iago*, with which the act ends, Verdi takes care to seek relief by interposing as many *cantilena* passages as the words will allow. Some of these are remarkable for their beauty. Such is the *Andantino*, "Era la notte"—a delightful bit of pure harmony and melody. The *ensemble* at the end, heavily scored and of strenuous force, better suggests the Verdi of early days than any other section in the work.

As regards the features just named, it might figure in "Trovatore" or "La Forza del Destino."

In the third act we find, after some introductory matter, another beautiful duet for *Otello* and *Desdemona*. "Dio, ti giocondi, O sposo" runs over with pure melody, placed where it should be—in the voice part. The form of the number is irregular; one short movement following another, and taking its character and significance from the text; but best of all is the first, the lovely theme of which haunts the ear long after the sounds have died away. This, however, has a formidable rival in a passage sung later by *Desdemona*, as a pathetic appeal to her suspicious husband. It is by means of such resort to *cantilena*, we say again, that Verdi preserves his dialogues from monotony. The vocal melodies come in a most refreshing manner, with a distinct musical interest, and they illustrate, we think, the happy compromise between the claims of music and of drama which the entire work conspicuously exemplifies. Passing over much that is graceful in the dialogue for *Iago* and *Otello*, as coming under a description already pointed out, we reach the great and prolonged *ensemble*, beginning with the appearance of *Ludovico* and his fellow ambassadors. This opens with all the pomp imaginable; trumpets on and off the stage adding their brazen clangour to the noise of voices and orchestra. It includes, as may be supposed, a great number of solo passages, intense in expression and exciting in character, these leading up to a concerted piece for chorus and seven solo voices, in which Verdi puts forth all his power of combination. With so many parts, most of them acting independently, it is difficult to secure the broad effects needful in such a piece, and we are not sure that Verdi has quite succeeded. But the *ensemble* will always rank amongst the most elaborate, and, in certain respects, the most masterly, connected with the lyric stage. Regarded as the work of a man seventy-three years old, its sustained energy and forceful utterance are phenomenal.

The last act will, perhaps, commend itself everywhere as musically the most beautiful. So it ought to do. Every situation on the stage, and every line in the poetry, call for music with an imperative voice, and appeal irresistibly to a composer's instinct. As the curtain rises upon *Desdemona's* chamber, the *cor Anglais* takes up a plaintive strain, presently used in the Willow Song. This is developed at some length, with infinite pathos, and so the mind is prepared for the touching scene to follow. After a short dialogue for *Desdemona* and *Emilia*, founded upon the matter of the Introduction, the Willow Song is reached, and at once attention fixes itself upon music as affecting as any ever heard in a theatre. The melody has a character as marked as a national tune, and may, indeed, be an imitation of some Italian musical *patois*. Anyhow, it is very striking and beautiful. Verdi here adopts the verse form, but with considerable variation in accompaniment; each repetition of the melody thus presenting itself with fresh interest. At the close of the song, *Emilia* takes her leave, and *Desdemona*, left alone, sings the "Ave Maria," beginning with recitative on a single note, accompanied by sustained chords, and passing on to a plain and most moving *cantilena*. Verdi here shows that he rightly estimates the power of simple music. Nothing could be less pretentious than this beautiful strain, and nothing could be more affecting. When first heard at Milan it brought tears to many eyes. *Desdemona* presently sleeps, and *Otello* enters at the back of the stage; standing there, a sinister figure, while the double-basses execute the solo of which every amateur has by this time heard. As he bends over and kisses the woman he is about to kill, the orchestral melody first used at the close of the duet in Act I. re-appears; then *Desdemona* wakes, and the murder scene begins. Verdi does not prolong this unduly. Founding his music for the most part upon a fragment of the double-bass solo, he makes it so forcible that he can afford to pass rapidly on to the catastrophe, and thence to the end. As dramatic music, this *Finale* takes the highest rank. It strikes us as the very feelings of the characters expressed in ordered sound, and it intensifies the situation to a most painful degree. The last bars are most touching of all, for in them, as *Otello* embraces the body of his wife, re-appears the expressive kiss theme heard first at the moment of their highest happiness. Upon this suggestive reminiscence the curtain finally descends. Our

opinion of the work, as a whole, may easily be gathered from the foregoing remarks. To us it exemplifies judicious consideration for dramatic propriety without sacrifice of musical effect, and we must place it among Verdi's finest efforts—in some important respects, at the head of all.

The occasion of the performance was a remarkable one. Repeated delays had intensified interest rather than abated it, and "all the city was moved" because of the opera. The hotels filled with strangers who had secured seats, and others who had come on the chance of obtaining admission; everywhere "*Otello*" was talked about; the press, annoyed at being shut out from rehearsals, kept up an agitation, and the man who could let out any of the well-guarded secrets of La Scala became for the time a hero. Meanwhile Verdi, superintending the many rehearsals, pursued the even tenour of his way, calm and undisturbed. Visiting nobody, and allowing nobody to visit him, the master reserved all his energy for duty. Rising early each morning, he took a little exercise in the quiet streets; spent most of the day at the theatre, and about ten o'clock went to bed. On the memorable Saturday evening, a crowd gathered before the Hotel de Milan to see him pass to his carriage. This was the beginning of an extraordinary series of demonstrations. A far larger crowd around the theatre cheered Verdi in confident anticipation of an artistic triumph; while within the house and during the performance of the opera, the old composer was summoned at every possible opportunity. So long as the curtain remained up the brilliant gathering let him alone, but whenever it was down they kept him exercised at coming forward, bowing, and retiring. Several times after each act two of the principal artists would lead him on, and then, perhaps by way of suggestion that he had had enough of it, Verdi would step forward alone, hat in hand, with his frock coat tightly buttoned around him. For this the audience reserved their loudest and longest cheer. They became frantic with enthusiasm. At the close there was a special scene of wreaths and flowers and what not appropriate to such occasions, but the master preserved his calm demeanour. Agitated he must surely have been, though not a muscle of his face moved, and he appeared as the most unconcerned person in all that delirious assembly. Another ovation awaited Verdi outside, where the constant crowd had become larger and denser. No horses should draw him home that night, but rather the willing arms of his enthusiastic countrymen. The design was fulfilled to the letter, and being able to regulate the pace of the carriage, the people gave their hero an embarrassing example of slow travelling. However, even such a journey must have an end. Verdi reached his hotel, the corridors of which were crowded, and, gaining his apartments, went speedily to bed, where, if he slept, it was not because his lingering admirers in the street failed to make a noise. So ended one of the greatest personal triumphs ever awarded to a composer.

Regarding the performance we need not speak at length, the matter being of comparatively small interest to English readers. The parts were thus distributed—*Otello*, Signor Tamagno; *Iago*, M. Maurel; *Cassio*, Signor Paroli; *Roderigo*, Signor Fornari; *Ludovico*, Signor Navarrini; *Montano*, Signor Limonta; *Desdemona*, Signora Pantaleoni; *Emilia*, Signora Petrovich. Taking the cast as a whole, it could not be called very strong. Tamagno had happy moments, and Maurel was excellent in every capacity, easily carrying off first honours. The comparatively small parts of *Cassio* and *Roderigo* were also well filled. On the other hand, the *Desdemona* might easily have been a better actress and singer. In the closing scene, Signora Pantaleoni rose more nearly to the level of her task, but there was always a good deal to desire. So with Signora Petrovich, whom, once or twice, the audience showed a disposition to treat irreverently. Putting Maurel aside, it was grievous to observe how little the performers seemed to know of good singing—now a well-nigh lost art upon the lyric stage, thanks to symphonic orchestras and declamatory composers. "*Otello*" was superbly mounted, the dresses, scenery, and appointments having been prepared with great care, and at much cost. But the storm scene

was puerile. The smallest provincial theatre in England would have been ashamed to present it. With regard to the orchestra and chorus, much might be said of a mixed character. Taking the second as efficient, some of the work done by the first was unaccountably bad. The interlude for double-basses alone suffered from false intonation, and one wrong entry. On the other hand, many parts of the Opera were accompanied in a style worthy the repute of Signor Faccio's band. As to the verdict of the audience regarding "Otello," sufficient indication has been given. The "Ayes" had it on the question of complete acceptance, for there were no "Noes."

ROYAL ALBERT HALL CHORAL SOCIETY.

DURING the past month this Society has fallen back upon the older Oratorios, which it is pleasant to find maintain their hold on the public in spite of changes of taste or fashion. Haydn's "Creation" was given, on the 9th ult., and drew a very large audience. It is the custom in some quarters to sneer at the old master's work, but inadequate as it may be in some respects as illustrating its tremendous subject, yet as pure music it is a masterpiece of beauty, and so long as melody has the power to charm, so long will it survive in the affection of all true lovers of music. By the side of modern works the "Creation" is, of course, mere child's play to skilled executants, and it is almost needless to state that the choral and instrumental portions were rendered with the utmost smoothness under Mr. Barnby's direction. Miss Robertson (Mrs. Stanley Stubbs) displayed her flexible voice to advantage in the soprano airs, Mr. Lloyd sang "In native worth" and the rest of the tenor music to absolute perfection, and Mr. Watkin Mills merits equal praise for his splendid delivery of the bass solos and recitatives. This young artist is now fairly established in the foremost rank of our younger bass vocalists.

"The Messiah" was given as usual on Ash Wednesday. How Mr. Barnby's condensed version of Handel's work was rendered by the choir there is no need to say, but some of the soloists were new to their tasks in the Albert Hall. Mrs. Henschel and Miss Emily Winant both sang with great purity of style, though with scarcely sufficient power for so large a building. Mr. H. Piercy, however, made a very favourable impression, owing to his good delivery and excellent enunciation, and Mr. Watkin Mills excited quite a *furor* by his extremely fine rendering of "Why do the nations."

NOVELLO'S ORATORIO CONCERTS.

THOSE who listened to Spohr's "Calvary," at the fourth of this series of Concerts, on the 1st ult., must have been convinced that music of such exceptional merit could not have remained unheard since 1852, save from some cause quite apart from its value in the world of art. Unfortunately the Oratorio was produced at a time when the prejudices of the people—fostered by the clergy—against the presentation of so deeply religious a musical work were too strong to be ignored. Under the name of "Calvary"—the original German title being "Des Heilands letzte Stunden" ("The last hours of the Saviour")—the work was given at the Norwich Festival of 1839, conducted by the composer, having been previously heard in London, at the Hanover Square Rooms, under the direction of Professor Taylor, who translated the *libretto*. The denunciation of the subject of the Oratorio from the pulpit, before its production, at Norwich, could not of course prevent the audience from thoroughly appreciating the excessive beauty of the music; but, although concessions were made in accordance with the general desire that the *Saviour* should not be a personage in the work—the *Apostle John* being made to describe that which in the original is enacted by the principal character—save another performance at the Norwich Festival of 1845, and one at the Sacred Harmonic Society at Exeter Hall in 1852, the work was nearly ignored until the occasion under notice, when, thanks to the more liberal ideas now prevailing, it was presented for the first time in England as the composer wrote it. In the setting of the text Spohr has evidently deeply felt its solemn import, and in no part therefore has yielded to the temptation of sacrificing the sympathetic colouring of the words for the sake of sensational effect.

The purity and beauty of the melodies, and the rich harmonies with which they are clothed, render the solos more powerfully eloquent than those in any other of Spohr's sacred works; and the whole of the choral portions, although, perhaps, not remarkable for vigour, at once arrest the attention by the consummate skill with which they are written for the voices, and the charm of the orchestral colouring. Amongst the solos which deservedly excited the greatest enthusiasm we may mention "Though all thy friends prove faithless" (with chorus), and "When this scene of trouble closes," both for *Mary*, exquisitely sung by Mrs. Henschel; the bass air for *Judas Iscariot*, "Woe, horror, grief," given with true intensity of feeling by Mr. Henschel, and *Peter's* pathetic air, "Tears of sorrow," admirably sung by Mr. Santley. The lovely trio, "Jesus, Heavenly Master," is too well-known to need more than a record of its fervent rendering by Mrs. Henschel, Miss Meason, and Madame Marian McKenzie, the evident desire for its repetition being very properly not responded to by the Conductor. The choruses were sung not only with an accuracy and precision which reflected the highest credit both upon the training of the Conductor and the ready response of the choir, but with a dramatic feeling which deeply impressed the audience, "Shame! shame!" and "What threatening tempest," being especially remarkable for a decision and boldness which contrasted well with the tender, consolatory style of the final chorus of Disciples, "Beloved Lord, Thine eyes we close." Mr. Barton McGuckin, who sang the parts of the *Saviour*, *St. John*, and *Joseph of Arimathea*, could hardly be expected to do equal justice to the whole of his trying recitatives; but he sang well, and that he had earnestly studied the music was evidenced throughout the evening. The other soloists were excellent, and a good word must be given for the aid rendered in subordinate parts by Mr. W. L. Whitney and Master Lambert. The orchestra was in every respect most efficient. Although the *tempi* of some of the numbers seemed to us somewhat slow, Dr. Mackenzie assures us that, as a rule, he increased the speed of the metronome marks given by the composer. It is, perhaps, hardly fair to judge by the fact of an entire part of the Oratorio having occupied a longer time than it did under the composer's own direction, because there were pauses between the pieces for the applause—which, of course, was not permitted at Norwich. Be this as it may, the skill and judgment of Dr. Mackenzie in conducting the admirable forces under his command were amply evidenced throughout the evening; and we have every hope that "Calvary" may henceforth occupy the position to which it is justly entitled.

CRYSTAL PALACE.

AFTER an interval of seven weeks, the Saturday Concerts were resumed on the 12th ult., on which afternoon two of the Leeds Festival novelties—Dr. Mackenzie's "Story of Sayid" and Dr. Stanford's "Revenge"—were presented, for the first time, to a Sydenham audience, under the conductorship of their respective composers. In stating our unhesitating conviction—contrary to the verdict of a certain section of the press—that the honours of the performance rested with the chorus and orchestra, we mean to put no slight upon the exertions of the two principal soloists, who strove most loyally to give full effect to the music allotted to them. Miss Annie Marriott was obviously a trifle over-weighted in the more exacting passages of her part, but sang most conscientiously throughout; while Mr. Barton McGuckin, though evidently not in his best voice, produced the usual effect by his *Scena* "Where sets the sun." On the other hand, the performance of Mr. Watkin Mills, in which finish of style was at times quite sacrificed to abrupt vigour, proved a distinct falling off from his previous efforts. We have already spoken of the excellent performance of the orchestra, whose rendering of the "Solemn March" produced a great impression; and we will only add to our commendation of the efforts of the Oratorio Chorus that their share in the representation of Dr. Mackenzie's work was not merely marked by a greater degree of confidence, expression, and precision than any of their previous achievements, but that it triumphantly stood the test of a comparison, in regard to these essential qualities,

with that taken by the redoubtable Leeds chorus itself. Dr. Stanford's fine setting of the ballad of "The Revenge," a work popular in the best sense of the word, followed; and here the increased familiarity with the music on the part of all concerned in its interpretation was attended by the happiest results. If the chorus erred at all, it was on the side of an excess of zeal; and Talleyrand's maxim, however sound in diplomacy, will not hold good for an instant in the domain of music.

With all due respect and admiration for "Parsifal," we cannot regard Herr Steinbach's concert adaptation of "Klingsor's Magic Garden" and "The Flower Maidens," from that opera—the chief orchestral novelty of the Concert of the 19th ult.—as an effective or impressive piece when thus detached from its scenic and vocal accessories. Another "first performance"—as far as the Crystal Palace was concerned—was that of the clever Concert Overture written by Mr. F. K. Hattersley for the recent Leeds Festival, and which met with a decidedly cordial reception, due to its intrinsic merit as well as to the fine rendering it received under Mr. Manns's *bâton*. In Madame Falk-Mehlig we were glad to hear once more, with her executive talent unabated and her powers of expression still further developed and matured, the gifted pianist so well known to our concert-halls some ten years ago under her maiden name of Anna Mehlig. Besides giving a very refined and graceful rendering of the solo part in Chopin's first Piano-forte Concerto, Madame Falk-Mehlig showed abundant brilliancy and force in Liszt's piquant version for piano-forte and orchestra of Weber's familiar Grand Polonaise (Op. 72), for which she won a double recall. *Habités* of the Crystal Palace Concerts will bear us out when we express the opinion that Mr. Manns has led a finer performance of the Symphony—Beethoven's No. 8, in F—than that given on this occasion. Perhaps the gloomy rumours as to the future of the Crystal Palace had affected the efficiency of the players. Certain it is that the rendering was at times almost slipshod. Mr. Sims Reeves was the vocalist, and was much applauded for his efforts in Blumenthal's "Requital" and a recitative and air from "Gideon" (C. E. Horsley).

MONDAY AND SATURDAY POPULAR CONCERTS.

INTEREST of a special nature attached to the Concert of Saturday, January 29, the programme containing a Piano-forte Trio in C minor, by Mr. Arthur Foote, the American composer, whose Suite for strings, produced at one of Mr. Henschel's Concerts, was noticed in our last number. In the present work the young Boston musician shows himself a student of Brahms in the frequent employment of syncope in his themes and accompaniments; but there is no obscurity or affectation of mystery, the course of the music being perfectly easy to follow even at a first hearing. This was something to be thankful for, and if Mr. Foote's Trio did not create a profound impression, it did not, at any rate, prove tedious to the audience. The two middle movements are the best, which in an Op. 5 is not surprising. Whether the composer possesses any real individuality remains to be seen. At present he has shown himself to be an accomplished musician, but nothing more. This was Madame Néruda's last appearance previous to her continental tour. She took part in Mozart's favourite Quartet in D minor (No. 2), and with Mr. Hallé, in Schubert's spirited and effective Fantasia in C (Op. 159), for piano and violin. The pianist gave Beethoven's Sonata in E minor (Op. 90), the last movement of which he took at a singularly slow pace. We greatly prefer Mr. Hallé's former reading of this beautiful *Allegretto*. Mr. Lloyd sang "In native worth," and also an extremely tasteful and pleasing setting of Shakespeare's sixty-first Sonnet, by Dr. A. C. Mackenzie.

It is not too much to say that the audience on the following Monday was mainly attracted by the announcement that Mr. Schönberger would play Beethoven's Sonata Appassionata. The young German pianist had created an extremely favourable impression at his Recital, but, somewhat strangely, his programme on that occasion did not contain any example of the mighty Bonn master's works. High expectations were raised and the result was a surprising disappointment. In the slow movement, Mr.

Schönberger displayed his exquisite delicacy of touch, but elsewhere he seemed strangely flurried, and not only played many false notes, but indulged in exaggerations of style peculiarly objectionable in Beethoven's music. The general feeling was that this could not be his true form, and the impression was strengthened by the admirable way in which he rendered the piano-forte part of Schumann's Trio in D minor. Nothing better than this could have been desired, and we therefore prefer to believe that the defects in the Sonata were due to some temporary indisposition. At this Concert Mr. Heermann made his first appearance as leader, and showed himself a sound classical executant in Beethoven's Quartet in A, No. 5, and in an Adagio of Spohr. Miss Liza Lehmann sang a little air from Flotow's "Martha," usually omitted in performance, and two of Brahms's Lieder, with the utmost refinement and charm.

A work by Beethoven marked "first time" is a rarity at these Concerts, but a reference to the catalogue shows that the Sonata in F, for piano-forte and horn (Op. 17), had really never been given before Saturday, the 5th ult. And yet it is a very pleasing example of the composer's first style, full of tune, and free from a touch of sadness save in the second subject of the first movement, which, by the way, reveals the true Beethoven. The piano part was of course child's play to Mr. Hallé, but that for horn enabled Mr. Paersch to display his wonderful command over his difficult instrument. Another interesting item was Hummel's Septet. This once popular work had been neglected for nearly a dozen years, and must have been a novelty to a large proportion of the audience. Hummel may have lacked the true fire of genius, but his Septet is an extraordinarily effective work, and those who heard it for the first time must have wondered why it should have been shelved for so long. The performance by Messrs. Hallé, Svendsen, Horton, Paersch, Hollander, Bottesini, and Piatti was absolutely perfect. Mr. Santley, who was in fine voice, sang Schubert's "Orpheus" and Handel's "Nasce al bosco."

Very few remarks are needed concerning the Concert of Monday, the 7th ult. Two works of Beethoven were performed, namely, the Quartet in F minor (Op. 95) and the Piano-forte Trio in D (Op. 70, No. 1). Mr. Schönberger was again the pianist, but he contented himself with Mendelssohn's Prelude and Fugue in E minor (Op. 35, No. 1), which he played with much vigour. The audience seemed pleased, and asked for a second solo, the pianist obliging them with the Capriccio in E minor (Op. 16, No. 2). By desire, Mr. Herbert Thorndike repeated Schubert's splendid song "Waldesnacht," which he sang with much artistic effect. Further excursions into the almost boundless domain of Schubert's Lieder would be profitable and pleasant.

Mr. Schönberger, who had so far scarcely proved himself an artist of the first rank, fairly astonished the audience of the following Saturday by his interpretation of Schubert's so-called "Wanderer" Fantasia in C (Op. 15). This magnificent work, thoroughly representative of its composer's genius at its brightest, is not often heard, owing to some caprice on the part of pianists, as it is one of the most effective pieces ever written for their instrument. After the first few bars, it became apparent that Mr. Schönberger was going to give an exceptional performance, and expectations were not disappointed. For our own part, however, we preferred the exquisite beauty of touch he evinced in the second movement to the fury and passion with which he attacked the *Finale*. No doubt the latter was a wonderful display of its kind, but, like Rubinstein, whom he has apparently taken as his model, Mr. Schönberger indulged in a good many wrong notes, which at no time are pleasing to the ear. He is still young, and if he is wise he will ultimately adopt a purer style and realise that there is no particular merit in mere noise. Even a popular audience, however, cannot resist anything in the way of a genuine sensation, and the performer was recalled three times. Mozart's Quartet in C (No. 6), and Rheinberger's Piano-forte Quartet in E flat (Op. 38), were the concerted works at this Concert, and Signor Piatti played two movements of Molique's Violoncello Concerto in D. Miss Liza Lehmann again delighted her hearers by her rendering of Mozart's song "To Chloe," the opening of which bears a curious resemblance to that of Schubert's familiar Lied "Wohin!"

In the Concert of November 15 last, three movements of a Pianoforte Suite by Grieg, entitled "Aus Holberg's Zeiten," were introduced by Madame Frickenhaus, and in our notice of the Concert we said that the entire work should be given on a subsequent occasion. This suggestion was carried out on the 14th ult., Mr. Max Pauer being the executant. The work made a lively impression, thanks to the skilful manner in which the composer has imitated the early eighteenth century style, introducing, however, various little figures and progressions indicating a Scandinavian origin; and also to the admirable playing of Mr. Pauer, who is rapidly advancing in his art, and bids fair to take high rank therein. It was only fair that the Monday subscribers should have an opportunity of renewing acquaintance with Hummel's Septet, so the work was repeated with the same list of performers as before. Haydn's Quartet in D (Op. 64, No. 1), and a pleasing Romance Pathétique, by Signor Bottesini, played of course by the composer, were included in the programme. Miss Carlotta Elliot was a highly acceptable vocalist.

Mozart's Clarinet Quintet is one of those works which age cannot wither nor custom render stale. To say the least, it is as much enjoyed now as at any period since 1789, when it was composed, and, as the performance on Saturday, the 19th ult., with Mr. Straus as leader and Mr. Lazarus in the solo part, was absolutely perfect, the audience had a rare treat. In effective contrast with Mozart's mellifluous strains was Schumann's Piano Sonata in G minor (Op. 22), which was rendered in a highly able manner by Miss Fanny Davies. Of Beethoven's Trio in G (Op. 1, No. 2), and Molique's Saltarella for violin it is unnecessary to say anything. Mr. and Mrs. Henschel sang in their best manner Boieldieu's Duet from "Le Nouveau Seigneur de Village."

We must finish our record this month by chronicling the return of Dr. Joachim on the following Monday. How the prince of violinists was welcomed, and how he justified his welcome by his magnificent playing, goes without saying. The choice of Dvorák's masterly Sextet in A (Op. 48) to open the Concert was peculiarly appropriate, as it was to the initiative of Dr. Joachim that the work was first introduced, attention thereby being drawn to the genius of the Bohemian composer. A work of Beethoven is, however, a *sine qua non* on these occasions, and choice fell on the bright and tuneful Quartet in G (Op. 18, No. 2). Schumann's Fantasia in A minor, for violin (Op. 131), is one of the unfortunate composer's latest works, and it reflects the mental dimness which was fast coming upon him. Still, Mr. Joachim naturally looks upon it with regard, as it was specially composed for him. As an encore he gave a movement from one of Bach's Sonatas. Miss Zimmermann was heard to such advantage in Schubert's Impromptu in C minor (Op. 90), and some of the Valses Nobles (Op. 77), that the audience would have been pleased had she played the entire set.

LONDON SYMPHONY CONCERTS.

Too much praise cannot be bestowed on Mr. Henschel for the enterprise and perseverance he is evincing in his arduous undertaking, but he has not, as yet, found his due reward in the patronage of the public. Not more than twice has St. James's Hall been full, and the attendance on some occasions has been wretchedly meagre. In other words, Mr. Henschel is experiencing the same fate that has befallen others who have believed, to their cost, in the existence of a widespread desire on the part of the public for orchestral Concerts. Thousands will flock to hear a sensational performer, or a work about which everybody is talking; but good sound, honest, artistic labour is regarded with as much indifference as ever. It is melancholy to be obliged to write thus, but it is of no use to blink the facts. In the general cultivation of music we are immeasurably in advance of our fathers, but some of the higher forms of the art are still only cared for by a select few. At the ninth Symphony Concert, on Friday, January 28, the Conductor ventured out of the ordinary track, with the usual result of empty benches. A selection of five numbers from Mozart's *opera buffa* "Cosi fan tutte" was given, the vocalists being Miss Larkcom, Madame De Fonblanque, Mr. Charles

Kaiser, Mr. Thorndike, and Mr. Franklin Clive. The order in the score was not observed, but the lucid remarks on each number, including extracts from Otto Jahn's description of the opera, enabled the audience to realise the various situations, and so heightened their enjoyment of Mozart's delightful music. The same master's Symphony in E flat—perhaps the most truly melodious of all Symphonies—was also performed, and formed a welcome contrast to Brahms's clever but decidedly dry Pianoforte Concerto in D minor (Op. 15). Grand and even sublime as are some of the utterances of the composer whom Schumann "discovered," he is terribly unsympathetic when, metaphorically, he puts on the cap of the pedagogue and writes by the light of the midnight lamp, as he appears to have done in this instance. Mr. Max Pauer mastered the difficulties of the Concerto with apparent ease, and was duly applauded, but we refuse to believe that it will ever become a popular work.

The attendance was somewhat better at the next Concert, on Thursday, the 3rd ult., the principal attraction being undoubtedly Beethoven's Symphony in A, No. 7. Nor did those who came go away unrewarded, as a very fine and spirited rendering was given of the favourite work. The *Allegretto* was enjoyed so much that the audience asked for it a second time, though Mr. Henschel wisely declined the request; and at the close he received what is generally known as "an ovation." Miss Amina Goodwin also elicited much applause for her able rendering of a Minuet and Gavotte from Ralf's Suite for pianoforte and orchestra (Op. 200); but we can only moderately commend Miss Hamlin's performance of Mendelssohn's *Scena* "Infelice." Schumann's fine Overture to "Genoveva" commenced the Concert, and Dvorák's highly characteristic Slavic Dance in C (Op. 46, No. 1), brought it to an effective close.

Mr. Henschel certainly made no concession to popular taste in drawing up the programme of the eleventh Concert, on Wednesday, the 9th ult., as it consisted almost entirely of works which appeal mainly, at present, to the artistic minority. One such is Brahms's first, and, as some consider, his finest Symphony in C minor. It is a truly great work, and the impression it made when first performed in this country at Cambridge, under Dr. Joachim, must be fresh in the recollection of all who were present on that occasion. The rendering by Mr. Henschel's orchestra was admirable, and the enthusiastic applause implied that the audience had fully appreciated the work. The greatest sensation of the evening, however, was produced by the wonderful capacity as a violinist shown by Miss Nettie Carpenter, in Max Bruch's Concerto in G minor. Tone, phrasing, and execution were alike remarkably good for so young a performer, and the future of Miss Carpenter will be watched with interest. Dr. Stanford's clever and humorous Overture to "The Canterbury Pilgrims" recalled pleasant recollections, and also regret that the necessity of chiefly considering provincial tastes compelled Mr. Carl Rosa to remove the Opera from his repertory after its first season. Beethoven's early and Mozart-like *terzetto* "Tremate, empì tremate," was well sung by Mrs. Henschel, Mr. Henry Piercy, and Mr. Elliot Hubbard.

We have often had to speak adversely of the Richter Concerts on account of their sectional character, but after his experience on Tuesday, the 15th ult., Mr. Henschel might declare that he has found the public sectional in its tastes. After trying Mozart, Mendelssohn, Brahms, and other masters in vain, he offered a programme of the Richter pattern, that is to say, Wagnerian selections, and a Beethoven Symphony thrown in, and succeeded in filling St. James's Hall with an enthusiastic audience. We do not profess to understand why this should be so; indeed, the narrowness of the public vision which such a state of things discloses is truly lamentable. At the same time it would be unduly severe to blame Concert-givers for occasionally offering a bait in order to secure a full house. With one exception the Wagner pieces were such as have been heard *ad nauseam* in St. James's Hall, namely, the Vorspiel and Liebestod from "Tristan und Isolde," Pagner's address from "Die Meistersinger," Wotan's Abschied with the Feuerzauber, from "Die Walküre," and the noisy "Huldigungs" Marsch. The vocal excerpts were sung, not declaimed, by Mr. Santley, who was in

excellent voice, but the orchestra was not sufficiently subdued for the full attainment of Wagner's intentions. There was one trifling novelty, a sketch entitled "Träume," for strings (without basses), clarinets, bassoons, and horns. It is a kind of reflection upon the love duet in "Tristan und Isolde," and was set as a song by the composer, and also as a violin solo. Both the latter versions have been published for some years, but the orchestral piece was given for the first time on this occasion. It was evidently much liked, but the Conductor declined to grant an encore. The Symphony was the "Eroica," which was finely interpreted and enthusiastically received.

Herr Joachim appeared at the thirteenth Concert, on the 24th ult., the magic of his name being, of course, sufficient to draw a capital house. London amateurs would indeed have disgraced themselves had they hung back on such an occasion. The principal solo of the famous Hungarian violinist was Brahms's Concerto in D (Op. 77), which was first performed by him at the Gewandhaus Concerts on New Year's Day, 1879. It has frequently been heard in this country, but we cannot regard it as one of its composer's most inspired utterances. The solo part is laboured and ungrateful to the player, owing probably to the fact that Brahms is not himself a violinist. Still, with Herr Joachim as the executant, it is by no means ineffective, the vigorous *Finale* especially proving satisfactory to the audience on the present occasion. After Beethoven's Romance in F (Op. 50) there was a persistent demand for an encore, but Mr. Henschel as persistently declined, to his great honour be it said. It was a great treat to hear one of Haydn's Symphonies once more. These charming works are, by some foolish caprice, now studiously neglected by concert-givers, but after the enthusiasm awakened to-night by the No. 9, in B flat, of the Salomon set, Mr. Henschel will be unwise if he does not frequently allow the name of the delightful old master to appear in his programmes. Sterndale Bennett's Overture to "Parisina" opened this Concert and Liszt's Hungarian Rhapsody in D (No. 2) concluded it. The performances throughout the evening were of unusual excellence.

MR. WALTER BACHE'S PIANOFORTE RECITAL.

A SOMEWHAT larger audience than usual assembled in St. James's Hall, on Monday afternoon, the 21st ult., when Mr. Bache gave his annual Recital. Whether this was because the programme was announced as miscellaneous, or because people are at last being converted to the truth as it is in Liszt, cannot be determined. At any rate, Mr. Bache continues to pursue his self-imposed mission with undiminished firmness, for besides the music of his revered master the scheme of the Recital only included a Prelude and Fugue of Bach, and Beethoven's Fifteen Variations in E flat to play the audience in, and Mendelssohn's Fantasia in F sharp minor (Op. 5) to play them out. The most conspicuous of Liszt's works was a so-called Fantasia quasi Sonata, "Après une Lecture de Dante." This is a most extraordinary composition, of which it is absolutely impossible to form any idea at a first hearing. Three themes were quoted in the programme, of which the first evidently represented the "Inferno," and the last the "Paradiso," but beyond this we could not trace any definite meaning in the constant progression of discords of which the piece is made up. A selection of four of the "Etudes d'exécution transcendante" proved far more intelligible, and a transcription for two pianos of the picturesque symphonic poem "Mazeppa" came out very well. In this Mr. Bache was assisted by Mr. Fritz Hartvigson. If the audience did not appreciate the music, they did the admirable playing of Mr. Bache, recalling him several times in the course of the afternoon.

MR. SCHÖNBERGER'S PIANOFORTE RECITAL.

WHEN this young pianist made his *début* before a London audience he was immediately hailed as a performer of no ordinary calibre, and as a natural consequence there was a large audience of connoisseurs at his second Recital on Wednesday, the 16th ult., at St. James's Hall. Sooth to say, however, as we have noted elsewhere, the strikingly favourable impression he made at the outset has scarcely been confirmed since. On the occasion now under notice

his executive merits were fully displayed, but the defects of his style were unfortunately brought into greater prominence. These defects are precisely the same as those which prevent true critics from regarding Rubinstein as a perfect artist. The *Ercles* vein is suited neither to the one nor the other. Take, for example, Mr. Schönberger's rendering of Schubert's Sonata in A minor (Op. 42). Nothing more exquisitely refined and musical could be imagined than his delivery of the beautiful variations in the second movement, and nothing more at variance with the true canons of art than the pell-mell speed and fury with which he attacked the *Finale*. Mendelssohn's "Variations Sérieuses" suffered still more, the playing at times degenerating into a mere whirlwind of discord, in which it was difficult to distinguish wrong notes from right. Afterwards the performer calmed down and displayed the charm of his touch in some of Chopin's pieces and Raff's "Fileuse." Mr. Schönberger has exceptional gifts and he has youth on his side; it will be entirely his own fault if he does not develop into a great artist.

BOROUGH OF HACKNEY CHORAL ASSOCIATION.

A PERFORMANCE of Spohr's "Calvary," in some respects extremely remarkable, was given by this Society at the Shoreditch Town Hall, on the 21st ult. We need not here repeat what we have said elsewhere concerning the merits of this long neglected masterpiece; but it is only due to the energetic Hackney amateurs to say that they were the first to announce its revival. So far as regards the choir and orchestra, the rendering under Mr. Prout deserves to be praised in the highest terms. The choruses had been thoroughly mastered, and were sung not only with spirit and perfect precision, but with a large measure of refinement, the nuances being well observed. Spohr's *tempi* were kept throughout, greatly to the advantage of the music. The Society was not quite so fortunate with its soloists. Madame de Fonblanque was obviously out of voice, and being unable to attend the rehearsal, very properly resigned her principal air, "When this scene of trouble closes," to Miss Fusselle, who rendered it in a very praiseworthy manner. The tenor music was extremely well sung by Mr. Piercy, and Mr. E. Birch was also commendable; but Mr. Franklin Clive was not quite note-perfect, and was responsible for the only slip in the performance. We have not yet, however, mentioned that which rendered the occasion specially noteworthy. After the overture, Mr. Prout addressed the audience to the effect that, having regard to the solemn nature of the subject, applause would be unseemly, except at the end of each part. The result of this was twofold; the music was heard without interruption, and when a pause was made near the close, as is customary with this Society, to allow of early departures, profound silence was maintained, and no one stirred. Mr. Prout's innovation might well be copied on similar occasions. Great interest was taken in the revival, the hall being crowded, and money refused for all parts.

ROYAL COLLEGE OF MUSIC.

A CONCERT was held on the 10th ult., at which Beethoven's "Coriolan" Overture, Weber's Concertstück, Max Bruch's Violin Concerto (No. 1), and Mozart's Symphony in D (Hafner, 1782) afforded ample opportunities to the orchestra and soloists for proving their quality. Special indulgence was claimed for Mr. Sutcliffe, who, at very short notice, had undertaken to replace Mr. Inwards in the Violin Concerto, and acquitted himself excellently under the circumstances. Mr. Sutcliffe was also heard in Joachim's arrangement for orchestra and violin solo of Schumann's much-arranged Abendlied, which he gave with due delicacy of expression. Mr. Cook, who had charge of the solo instrument in the Concertstück, has a very clean, crisp touch, and a bright and alert style, and if his rendering failed to convey to the full the romantic and chivalrous sentiment which pervades this work, it was, at any rate, an agreeable and promising effort. The orchestra played very efficiently throughout, and although at times uncertain in the wind department, it should be noticed that the "extras" were fewer than we remember to have observed before. Besides the pieces already mentioned, three vocal numbers were included in the programme—"O tu Palermo"

(Verdi, "Vêpres Siciliennes"), sung with real dramatic instinct and intelligence by Mr. Price; Handel's "But who may abide," spiritedly given by Mr. Ridding; and Cherubini's "Ave Maria," in which the clarinet obbligato (Mr. Godfrey) deserves a word of commendation. In Professor Henry Holmes the orchestra had a sympathetic and conscientious Conductor. On the following Thursday Hummel's Septet received an excellent interpretation at the hands of Miss Grimson (piano), Mr. Carrodus (flute), Mr. Horton (oboe), Mr. Smith (horn), Mr. Kreuz (viola), Mr. Werge (violinello), and Mr. A. Blagrove (double-bass), names which are interesting in more than one case as affording welcome proof of the transmission of musical talent. The chief credit of the performance undoubtedly rested with Miss Grimson, whose admirable phrasing and neatness of execution cannot be too highly praised. In Mr. Smith the College possesses a horn-player who is already competent, and is likely to become first-rate. Of the other players it will suffice to say that they were thoroughly at home in their parts. Miss Stone, who gave the Andante and Allegro (a most inappropriately named movement) from a Violin Suite in F, by F. Ries, showed a decided advance in breadth of tone and style since her last appearance at these Concerts. Improvement was also evidenced by Miss Berry, who sang "Ah se tu dormi" ("Giulietta e Romeo," Vaccai) in very creditable style. Of the remaining numbers of the programme, a Fantasia and Fugue from Rheinberger's Sonata (No. 9), for organ, and Chopin's familiar Polonaise in A flat deserve notice. Of the former, Mr. Noble gave an intelligent though somewhat reserved rendering; while Miss M. Moore, if a little overweighted in the latter piece, played with the finished and unaffected style which Mr. Franklin Taylor invariably imparts to his pupils.

ST. MARYLEBONE PARISH CHURCH.

THIS spacious edifice was crowded to excess on the day after Ash-Wednesday (the 24th ult.), when Dr. Stainer's new work, "The Crucifixion," was performed for the first time. There was no cause for wonder at this. The performances of the same composer's "Daughter of Jairus" a short time ago had, no doubt, predisposed the local public in his favour, and, further, special musical services during Lent are happily becoming common. We have spoken at length of this beautiful setting of the "Passion" in our review columns, and therefore need only dwell here on the noteworthy features of the performance so far as may be done with propriety. There was a large and thoroughly efficient choir, all the choral portions of the work being rendered very nearly to perfection. Particular mention should be made of the vigour shown in the stirring chorus "Fling wide the gates" in the March to Calvary, and the refinement and true intonation in the unaccompanied number "God so loved the world." The names of the soloists were not given, but we may say without offence that they were well up to their duties, the tenor especially singing his effective part with taste and expression. The accompaniments were beautifully played, and the composer, who conducted, must have been well satisfied with the rendering of his work. Considering that the hymns were, of course, unfamiliar to the congregation, they were fairly taken up.

THE NATIONAL EISTEDDFOD.

OUR readers are aware that this year the National Eisteddfod of Wales holds its meetings at Caerludd—otherwise London—and that the Albert Hall will be occupied for that purpose during four days in August next. The full programme is now before us, with particulars of numerous competitions in poetry, prose, translation, music, painting, sculpture, and design. We are here concerned with those in the department of music only, and to them shall confine our attention. For composition, nine prizes are offered, amounting in value to £101. They include £25 for the best sacred Cantata (soli, chorus, and orchestra); £10 for the best Congregational Anthem; £7 for the best Vocal Trio, Pianoforte Trio, and Part-song respectively; and £5 each for the best soprano, contralto, tenor, and baritone Solos. There is also a special prize of £25 for the best orchestral Overture, the donor of which has chosen his

own adjudicators—Messrs. Stainer, Prout, and John Thomas. All these are restricted to Welsh competitors—that is to say, natives of Wales or Monmouthshire, persons of Welsh parentage, or who have lived in Wales during twelve months prior to the first day of the Eisteddfod. In the department of vocal and instrumental performance there are no fewer than twenty-one prizes, aggregate value £560, besides several gold medals. The first and second choirs (200 to 250 voices), in an open choral competition, will receive £200 and £50 respectively. In another competition of the same class (120 to 150 voices), limited to Welsh singers, the prizes are £100 and £25. A third, for male voices (50 to 70) and open to all, offers one prize of £50; another of £20 being connected with a sight-singing test. There is one prize (£10) for the best Vocal Quartet, and there are two of £5 for the best Vocal Duet—soprano and contralto, tenor and bass. The vocal solo prizes are nine in number, each value £5. In addition there is an orchestral band competition (£30), another in String Quartet playing (£10), and three prizes of £5 for pianoforte, harp, and harmonium solos. In each case, save the exception already pointed out, the adjudicators will be chosen from the following list:—Sir G. A. Macfarren, Signor Randegger, Mr. Joseph Bennett, Mr. John Thomas (Pencerdd Gwalia), Mr. Joseph Parry, Mus. Doc., Mr. David Jenkins, Mus. Bac., Mr. Emlyn Evans, Mr. J. H. Roberts, Mus. Bac., and Mr. John Thomas (Llanwrtyd). In connection with the competitions open to all comers, the jury consists of three Welshmen and three Englishmen, counting Signor Randegger as an Englishman by adoption. It is to be hoped that English choirs will enter for, at any rate, the greatest prize and make a good fight.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

INSTRUMENTAL chamber music, like Shakespeare, spells ruin for most of the caterers who have touched it in Birmingham of late years, and it seems pretty evident that the directors of the musical section of the Midland Institute can claim no immunity from the general fate. On one or two recent occasions the monthly Saturday Concerts have been well attended, but only when the instrumental features of the programme were supplemented by, or rather subordinated to, vocal attractions of a higher order than is customary at Chamber Concerts; when shorn of such exceptional baits for the groundlings, the Concerts have been given generally to a beggarly account of empty benches. That was the fate, at all events, of the monthly Concert on the 5th ult., when the instrumental performances of Mr. T. M. Abbott (violin), Mr. Edward Howell (violinello), and Dr. R. M. Winn (pianoforte) were relieved only by the vocal essays of Mr. Edward Levettus. The chief features of the instrumental selection were Schumann's Pianoforte Trio in F (Op. 80), composed in 1847, Mendelssohn's B flat Sonata for pianoforte and violinello, and a Romance for violin, by Max Bruch. The Schumann trio was admirably played throughout, but in the Mendelssohn duet there was an occasional want of spirit and contrast. The singing of Mr. Levettus was marred by an excessive vibrato, but his selection was a judicious one, and he sang with feeling and a certain refinement, his best efforts being perhaps Rubinstein's "The Dream" and Raff's "Mädchenlied."

Messrs. Harrison's third Subscription Concert, on the 7th ult., was signalled by the re-appearance in Birmingham, after an interval of many years, of the veteran tenor, Mr. Sims Reeves, whose performances on this occasion were distinguished by a refinement and expressiveness that repeatedly kindled the enthusiasm of the audience. His contributions included Handel's "Deeper and deeper still," with its customary sequel, "Waft her, angels"; Dibdin's "Tom Bowling," and a part in the old duet "All's well" with Mr. Santley. Mr. Reeves encountered a right royal reception from an overflowing and demonstrative audience, but, as on former occasions, he steadfastly refused to accede to all demands for repetitions. Mdlle. Antoinette Trebelli sang "Una voce poco fa" with rare charm and finish; Madame Patey especially delighted the audience in Spohr's fine song "Bright star of night" and Anderton's "Come to me, O ye children"; Mr. Orlando Harley's agreeable tenor voice was heard to advantage in "Love sounds the alarm"

(from "Acis and Galatea") and Balfe's "Good night, beloved"; Mr. Santley was in unusually good voice, and gave Purcell's "Let the dreadful engines" in grand style. In the instrumental department the honours were divided between Miss Nettie Carpenter (violin), Miss Fanny Davies (pianoforte), and Mr. Hollman (violoncello). The two ladies united with excellent effect in Grieg's Sonata in F, Miss Davies especially charmed the audience in Rubinstein's Valse Allemande, and Mr. Hollman, in two movements from Mendelssohn's duet Sonata in B flat and an "Air de ballet," *pizzicato*, by Léo Délibes, gave abundant proofs of his mastery of the instrument.

The undoubted success achieved by "Erminie," which first saw the footlights at Birmingham a couple of years ago, inspired high expectations of "Mynheer Jan," a new work by the same composer, which was produced at the Birmingham Grand Theatre, on the 7th ult. Herr Jakobowski, however, has not been so fortunate either in his libretto or in his musical inspiration as on the previous occasion, and though "Mynheer Jan" is considerably above the average of English comic operas, it has not taken the public by storm as "Erminie" did. The principal characters were sustained by Miss Camille d'Arville, Miss Violet Melnotte, Mr. Frank Wyatt, M. Marius, and Mr. Harry Paulton, all of whom spared no effort to make the production a success. It is scarcely necessary to add that the piece was sumptuously mounted, alike as regards scenery and costumes.

At Mr. Stockley's second Orchestral Concert, on the 10th, a work, new to Birmingham, was produced under the composer's direction in the shape of Dr. C. Villiers Stanford's "Elegiac" Symphony, suggested by Tennyson's "In Memoriam," and first heard at one of the Concerts of the Cambridge University Musical Society, on March 7, 1882. As the Symphony has since been given at the Gloucester Musical Festival, and various important Concerts in London and elsewhere, its construction and merits need not be discussed here, and it will suffice to remark that the Birmingham public were profoundly impressed by its solemn beauty and scholarly character, as was testified more particularly by their applause after the slow movement in F major, and the enthusiastic recall of the composer-conductor on the conclusion of the work. Among other interesting features of the Concert may be mentioned the Overtures to "Euryanthe" (Weber) and "Les deux Journées" (Cherubini), the Ballet music from Rubinstein's "Feramors," and Mendelssohn's Notturmo from the "Midsummer Night's Dream." In one or two instances these performances would have benefited by an additional rehearsal, but the playing of the Symphony left little to be desired. Madame Clara Samuëll and Mr. Robert Grice were the vocalists. The lady distinguished herself more particularly in Handel's "Lusinghe più care" and two chamber songs, Spohr's "Bird and Maiden" and Macfarren's "Pack clouds away," in which latter the clarinet part was capably played by Mr. G. Pountney. Mr. Grice sang Handel's "Revenge, Timotheus cries," with considerable power and spirit, and was even more successful in "The sea rules all," from Smart's "Bride of Dunkerron." Mr. Stockley's conducting left nothing to be desired.

The Carl Rosa Opera Company commenced a three weeks' season at the Grand Theatre, on the 14th, but owing presumably to the numerous operatic series, comic and serious, good, bad, and indifferent, with which the local public had been plied during the previous two or three months, the measure of support accorded to the undertaking has thus far been inadequate. The most popular selections hitherto have been Bizet's "Carmen," Ambroise Thomas's "Mignon," Gounod's "Faust," Wagner's "Lohengrin," and F. Corder's new opera "Nordisa," which was given for the first time in Birmingham on the 22nd ult. Madame Marie Roze has won new laurels here as *Marguerite* and *Elsa*, which are likely to rank henceforth amongst her most attractive assumptions, and she has surprised her local admirers by the improvement in her voice, which seems to have recovered now much of the freshness and stability of former years. Madame Gaylord has been suffering from a slight cold and hoarseness, which have impaired her vocal effects; but her acting and phrasing remain as charming as ever. The light, brilliant, and flexible voice of Madame

Georgina Burns continues to charm all hearers, and the new tenor, Mr. Edward Scovell, is making rapid way in popular favour in virtue of the warmth and spirit of his acting, as well as of the refinement of his singing.

The Midland Musical Society, which has succeeded the old Musical Association as the public musical caterer on Saturday nights at popular prices, continues to make steady progress, under the direction of Mr. H. M. Stevenson. On the 19th ult. a large audience assembled in the Town Hall to listen to a very creditable performance of F. H. Cowen's "Sleeping Beauty," by the members of this Society. The Saturday Organ Recitals of Mr. Astley Langston, relieved by occasional vocal solos, are also meeting with much favour here. Sunday musical entertainments are on the increase. A Concert of secular music, in which string and military bands took part, was given in the Great Hall at Aston Lower Grounds, on the 20th ult., when the principal vocalist was Miss Emily Parkinson. At Curzon Hall, Mr. Snazelle completed, on the same day, a Sunday series of sacred Recitals, in which he was assisted by other vocalists.

Of the Festival Choral Society's Concert, on the 24th ult., when Verdi's "Requiem" was performed for the first time in Birmingham, particulars must be reserved for next issue.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

THE Hallé series of Concerts is coming to an end, not only as regards the present season, but unfortunately, according to the ill-fated announcements, with no prospect of their being resumed. This decision is regrettable, and whilst it was scarcely unexpected in view of the considerable falling off in the public patronage of these Concerts, it is difficult to understand why sufficient support has not been forthcoming to retain in Liverpool a further continuance of Mr. Hallé's organisation. It has, however, for some time been manifest in local musical circles, that on the principle of "a house divided against itself," either the Philharmonic Society or the Hallé Concerts must come to grief. Mr. Hallé has been, since his appointment to the Philharmonic Society three years ago, the Conductor of both organisations, and whilst the Society has possessed the advantage of a chorus and consequently the ability to give choral works, Mr. Hallé has, at his own Concerts, made up for the deficiency by a more numerous orchestra. The similarity between the two series of Concerts, which have for many years formed the staple of Liverpool's music, is sufficiently apparent to account for a loss of public interest in either the one or the other, and now the result is seen in the threatened termination of what had, through considerable uphill work and difficulty, established itself in popular favour as an organisation second to none in the kingdom. It is to be hoped, however, for the sake of Liverpool, that Mr. Hallé's decision is open to reconsideration.

At the sixth and seventh Concerts of the series, held on January 18 and the 1st ult. respectively, the chief orchestral features were a Scherzo Capriccioso in D flat, by Dvorák; an Andante in E flat, from an unpublished Symphony of Haydn's; Berlioz's Symphonie Fantastique in C; a Rhapsodie Hongroise, by Liszt, No. 2, in D; and Mozart's Symphony in C major, No. 34. The two Rhapsodies—for Dvorák's Scherzo may correctly be classified under the term—were new to Liverpool, and although naturally distinctive in their construction and general style, each created considerable interest. The former is a model of scholarly genius, full of intricate difficulties and constant modulations; and the latter is a composition of perfect symmetry and taste, without that excess of percussion and glitter which occasionally betrays itself in these Rhapsodies of the lamented Abbé. The Symphonie Fantastique of Berlioz is aptly so called, and its masterly construction and daring originality, apart from the weird effects produced, bear testimony to the budding genius of the then youthful musician. Mr. Hallé himself was the pianist at both of these Concerts, and his conspicuous ability, particularly in Mendelssohn's "Capriccio brillante" in B, was never shown to greater advantage. The purity of Mr. Hallé's style, and the clearness of his touch, added to his scholarly conception of the intentions of great works, constitute the best qualifications for the true execution of Concertos—

ANTHEM FOR EASTER.

1 Cor. v. 7, 8; Romans vi. 9-11; 1 Cor. xv. 20-22.

Composed by BERTHOLD TOURS.

London: NOVELLO, EWER AND CO. 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

ORGAN. 138.

Allegro con spirito.

f marcato.

SOPRANO. *f*

ALTO.

TENOR. *f*

BASS.

Christ our pass-o-ver is sa-cri-fic-ed for us, there-fore let us

keep the feast, not with the old leaven, nor with the leaven of ma-lice and

wick-edness, of ma-lice and wick-ed-ness; but with the un-leaven'd bread of sin-ce-ri-ty and

cen do. *f* *cres.*

dim. p *cres.*

cen do. *f* *cres.*

truth, but with the un - leav-en'd bread of sin - ce - ri-ty and truth.

Christ be - ing rais - ed from the dead di - eth no

more, di - eth no more; death hath no more do-min-ion o - ver

Him, death hath no more do-min-ion o - ver Him. For in that He

Him, death hath no more do - min - ion o - ver Him. *Meno mosso e tranquillo.* *SOLO.* *p*

dim. *p* *senza Ped.* 116.

First system of the musical score. The vocal line (treble clef) begins with a half rest, followed by the lyrics "died, He died un - to sin once, for in . . that He died, He". The piano accompaniment (grand staff) features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Second system of the musical score. The vocal line continues with "died un - to sin once: but in that He liv - eth, He liv - eth un - to". The piano accompaniment continues with similar rhythmic patterns. A "Ped." (pedal) marking is placed below the piano staff at the end of the system.

Third system of the musical score. The vocal line has a long note with the lyrics "God, but in that He liv - eth, He liv - eth un - to". Above the vocal staff, the word "cres" is written. The piano accompaniment features a more complex, arpeggiated texture. A "cres" marking is also present below the piano staff.

Fourth system of the musical score. The vocal line includes the lyrics "God, He liv - eth un - to God, He liv - eth un - to God, he". Dynamic markings "dim." and "p" are placed above the vocal staff. The piano accompaniment also includes "f" and "dim." markings.

Fifth system of the musical score. The vocal line concludes with "liv - eth un - to God." The piano accompaniment features a final, more active passage. Dynamic markings "dim." and "p" are present. The system ends with a double bar line and a 3/4 time signature.

Andante.
SOLO. p

Like-wise reck-on ye al-so your-selves . . to be dead in-deed un-to

Like-wise reck-on ye al-so your-selves . . to be dead in-deed un-to

Like-wise reck-on ye al-so your-selves . . to be dead in-deed un-to

SOLO.
Like-wise reck-on ye al-so yourselves to be dead in-deed un-to

Andante. ♩ = 76.

sin, like-wise reck-on ye al-so your-selves . . to be dead in-

sin, like-wise reck-on ye al-so your-selves . . to be dead in-

sin, like-wise reck-on ye al-so your-selves . . to be

sin, like-wise reck-on ye al-so your-selves . . to be

p

CHORUS.
- deed un-to sin, but a-live . . un-to God, but a-live . . un-to

CHORUS.
- deed un-to sin, but a-live . . un-to God, but a-live . . un-to

CHORUS.
dead un-to sin, but a-live un-to God, but a-live un-to

CHORUS.
dead un-to sin, but a-live . . un-to God, but a-live . . un-to

(4)

God through Je - sus Christ our Lord.

God through Je - sus Christ our Lord.

God through Je - sus Christ our Lord.

God through Je - sus Christ our Lord.

Christ is ris - en from the dead, and be - come the first-fruits of them that

Christ is ris - en from the dead, and be - come the first-fruits of them that

Christ is ris - en from the dead, and be - come the first-fruits of them that

Christ is ris - en from the dead, and be - come the first-fruits of them that

Poco più mosso.

slept, and be - come the first-fruits of them that slept.

slept, and be - come the first-fruits of them that slept.

slept, and be - come the first-fruits of them that slept. *SOLO.*

slept, and be - come the first-fruits of them that slept. *For*

slept, and be - come the first-fruits of them that slept. *Poco più mosso. ♩ = 84.*

p

Solo. *pp* *Animato.* *Chorus.*
 For since by man came death, by man came al - so the re - sur -
Solo. *pp* *Chorus.*
 For since by man came death, by man came al - so the re - sur -
 since by man came death, for since by man came death, by man came al - so the re - sur -
Solo. *pp* *Chorus.*
 For since by man came death, by man came al - so the re - sur -

pp *f Animato.*

a tempo.
 rec - tion of the dead.
 rec - tion of the dead.
 rec - tion of the dead.
Solo. *p*
 rec - tion of the dead. For as in A - dam all
a tempo. *p*

Solo. *pp* *Animato.* *Chorus.*
 For as in Adam all die, e - ven so in Christ shall all be made a -
Solo. *pp* *Chorus.*
 For as in Adam all die, e - ven so in Christ shall all be made a -
Solo. *pp* *Chorus.*
 For as in Adam all die, e - ven so in Christ shall all be made a -
Solo. *pp* *Chorus.*
 die, For as in Adam all die, e - ven so in Christ shall all be made a -
pp *f Animato.*

Allargando. *rit.*

- live, e - ven so in Christ shall all be made a - live. . . .

- live, e - ven so in Christ shall all be made a - live. . . .

- live, e - ven so in Christ shall all be made a - live. . . .

- live, e - ven so in Christ shall all be made a - live. . . .

Allargando. *rit.*

Allegro con spirito. *Piu animato.*

Glo - ry be to the Fa - ther, and to the Son, and to . . the Ho - ly Ghost;

Glo - ry be to the Fa - ther, and to the Son, and to . . the Ho - ly Ghost;

Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost; As it

Glo - ry be to the Fa - ther, and to the Son, and to . . the Ho - ly Ghost; As it

Allegro con spirito. *Piu animato.*

f *ff*

ff

As it was in the be - gin - ning, is now, is now, and

is now, is now, and

was in the be - gin - ning, is now, is now, and ev - er,

was in the be - gin - ning, is now, is now, and

ff

ev - er shall be, as it was in the be - ginning, as it was in the be - ginning, is now,
 ev - er shall be, as it was in the be - ginning, as it was in the be - ginning, is now,
 ev - er shall be, as it was in the be - ginning, as it was in the be - ginning, is now,
 ev - er shall be, as it was in the be - ginning, as it was in the be - ginning, is now,

rit. *Maestoso.*
 is now, and ev - er shall be, . . . world with - out
 is now, and ev - er shall be, . . . world with - out
 is now, and ev - er shall be, . . . world with - out
 is now, and ev - er shall be, . . . world with - out

rit. *ff sempre.*
 end, . . . world with - out end, . . . A - - - men.
 end, . . . world with - out end, . . . A - - - men.
 end, . . . world with - out end, . . . A - - - men.
 end, . . . world with - out end, . . . A - - - men.

rit. *Pia lento.*
 end, . . . world with - out end, . . . A - - - men.
 end, . . . world with - out end, . . . A - - - men.

perhaps the highest form of pianoforte music. Mr. Hallé's reception was, in this instance, of a particularly cordial nature, and he was compelled to satisfy the cravings of the audience by giving as an addendum Schubert's Moment Musical in F minor. Miss Hope Glenn and Mdlle. Schneider were the vocalists at these two Concerts respectively.

The Philharmonic Society, in the regular sequence of the season's series, gave its seventh and eighth Concerts on January 25 and the 8th ult. The first was notable because of the re-appearance, after a somewhat lengthy interval, of Signor Piatti, who, in addition to some miscellaneous selections, played Molique's Violoncello Concerto with his usual perfect finish and ability. The Symphony was Gade in C minor, and, at the following Concert, Haydn's charming No. 7, in C. Beethoven's Choral Fantasia (Op. 80) also figured in this programme, but its rendition was scarcely as complete or satisfactory as might have been desired. Any deficiency in this instance, however, was amply atoned for on the part of the choir by the intelligence and care with which they sang, in the course of the evening, two part-songs by Sullivan and Pinsuti. Madame Marie Roze was the vocalist at this Concert, and won high favour by her rendering of three well known selections, "Divinités du Styx" from "Alceste," the "Habanera" from "Carmen," and Paladilhe's Serenade.

The opera season, extended as it was, has at length come to an end, and Mr. Rosa has left Liverpool to solicit the patronage of other sections of the provinces. His success here has been simply phenomenal, and whatever may be the experience of other musical ventures, it certainly appears to be an established fact that English opera, or at least the Carl Rosa organisation, has made for itself a certain and permanent home in Liverpool; and, as Mr. Rosa said, in a short speech from the stage on the last night of his many triumphs, we should be proud of the distinction of having given the lead in this respect.

We have already referred to the successful first production of Corder's "Nordisa." Notwithstanding its comparatively modest pretensions, its reception has been of the most hearty character, resulting in its constant repetition with unabated enthusiasm, and it now remains to be seen whether Liverpool's verdict will be permanently confirmed.

The last night of the season was devoted to a performance—the first in Liverpool for several years—of Flotow's "Martha." In this Mr. Seymour Jackson's singing, as *Lionel*, was marked throughout by great sweetness and taste. Madame Georgina Burns as *Martha*, Miss Marian Burton as *Nancy*, Mr. Leslie Crotty as *Plunket*, and Mr. Aynsley Cook as *Lord Tristan*, were equally successful, and combined in the presentation of a capital performance. Mr. Goossens directed the opera, and to him is due a considerable share of the success of the entire season.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

THE programme of the Gentlemen's Concert of January 31 was especially interesting, and it is not surprising that it attracted an unusually large and enthusiastic audience. The chief item was Dr. C. H. H. Parry's Orchestral Suite in A minor, not only a very musicianly, but in many respects a charming work, skilfully constructed and scored. Mr. Santley, as if to make it pre-eminently an English night, gave Purcell's "Let the dreadful engines" and the "Vicar of Bray," in addition to the dramatic "Son of the Ocean Isle," by Betterton (if that be the name of the author).

On the following Thursday, Mr. Hallé gave "Judas Maccabæus," upon which there has been quite a run this season. Mdlle. Trebelli made her first essay here in Oratorio music, and gave promise of great future success. Her voice—although rapidly gaining fulness—is as yet scarcely what we look for in "Mighty kings"; but in the quieter portions of the work Mdlle. Trebelli was admirable, and in clearness and finish of execution irrepachable. Miss Hilda Wilson and Mr. Lloyd were excellent, and Mr. Bridson distinctly advanced his reputation here.

For the 10th ult., Mr. Hallé arranged a very alluring programme, including the Overture "Der Freischütz" (splendidly given), Schumann's Symphony in C minor, Liszt's "Rhapsodie Hongroise" in D (No. 2), with Bach's Concerto in D minor and Mozart's in F, for three pianos. One of the largest audiences of the season was drawn by the unusual chance of hearing three such players as Miss Zimmermann, Miss Fanny Davies, and Mr. Hallé himself. Mozart's triple Concerto—said to be performed for the first time in this country—is a very agreeable, placid, and graceful work; and its execution was most finished and equal. The pianos accorded admirably in tone, and the players in neatness of execution and in style. That any great effect was created could not be averred, but everybody was pleased by the suavity of the music, and by the smoothness and delicacy of its presentation. Bach's work is of different calibre and more masculine vigour, displaying the unrivalled contrapuntal skill, as well as the ever fresh fancy of the great master. The vocalist of the evening, Miss Agnes Janson, made a very favourable impression in some Scandinavian and French songs. On the 17th ult., Mr. Hallé, for the first time since the severe illness which has so grievously interfered with his plans for the season, re-appeared as the solo pianist, playing with undiminished skill and ease Beethoven's "Waldstein" Sonata and Chopin's F minor Concerto. If Miss Emily Winant could sustain a steady pure tone, her powerful voice would be very acceptable; but an incessant *vibrato* is anything but agreeable. Moszkowski's Suite in F (Op. 39) was played for the first time, some portions being very pleasing. Concerning "Elijah" (given on the 24th ult.), I need not write.

Mr. de Jong concluded his series of Concerts on the 12th ult., with a party including Mdlle. Marimon (so long absent as to be quite unknown to many present Concert frequenters), Madame Sanderini, Miss Eleanor Rees, and Messrs. Guy and Maybrick, with Signor Mattei as pianist, and Signor Hegyesi as violoncellist. For his benefit Concert, on the 26th ult., Mr. de Jong announces a large party, and a mode of selecting a portion of his programme which has been tried at other Concert-rooms here, but not at the Free Trade Hall. I cannot think that the voting for the instrumental items is a very dignified mode of arranging the scheme, or calculated to raise the character of the speculation.

After the despatch of my last report, the Vocal Society, under Mr. H. Watson, gave a performance, with piano accompaniment, of Mendelssohn's "Athalie." The work was, of course, by the want of the orchestral accompaniments, shorn of much of its charm; but the body of tone produced in the choruses was mellow and pleasing, and the *ensemble* singing reflected much credit upon the Conductor.

On the 6th ult., Signor Risegari and his coadjutors gave their second Chamber Music Concert for the season. Clearly the change to Saturday evenings was a wise move; the audience was much larger than heretofore, and very enthusiastic. Mendelssohn's Quartet in E minor was deliciously played; and although Spohr's Duet in D major, for two violins, was a little short of perfection, Brahms's Sextet in B flat made full amends. The work is now so well known that no criticism is required of the performance, which was most creditable to all concerned.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

THE fifth Bradford Subscription Concert, which was given on January 28, was almost wholly divided between ballads and solo instrumental performances. The programme was an interesting one, and was carried out by several capable artists, four of whom were vocalists and three instrumentalists. Madame Valleria was heard to excellent advantage in two songs by Mendelssohn—a "Winter song" and "The Violet"—and Schumann's impassioned "Widmung," which latter was warmly encored. Miss Ada Doyle (contralto) sang in place of Miss Alma de Lisle, and met with a fair reception, although she had a cold, and was unable to do full justice to her selections. Mr. Charles Ellison, who is about to join the Carl Rosa Company, displayed his vocal abilities with favourable

effect, and Signor Foli "brought down the house" by his able rendering of Formes's song "In shelter and vale." The Concert opened with two movements from Mendelssohn's Trio in C minor, which were played by Mr. Tivadar Nachéz, Mr. Hollman, and Signor Bisaccia, and the only other concerted performance of the evening was a vocal quartet, by Brinley Richards. Miss Fanny Davies was the solo pianist, and she gave a brilliant rendering of Liszt's "Guomenreigen," and a fine interpretation of Chopin's Prelude in D flat, in addition to which she also played Schubert's Impromptu (Op. 142), a Barcarole by Mendelssohn, and a Valse by Rubinstein. Mr. Tivadar Nachéz established very favourable relations with the audience by his performance of two of Bach's compositions, an adaptation from one of Schumann's works, and two of his own compositions. Mr. Hollman's refined performance proved an enjoyable feature. Signor Bisaccia was the accompanist.

The sixth Subscription Concert, given in St. George's Hall, on the 15th ult., differed from its predecessor as much as one Concert could possibly differ from another. Almost everything was new, and the novelty was of a strikingly interesting character. Dvorák and Berlioz—to whom the Committee have latterly paid much attention, and whose works have met with ever-ready appreciation from the subscribers—were drawn upon for the chief portions of the music, the former being represented by "The Spectre's Bride," and the latter by "The flight into Egypt," from "The Childhood of Christ." The work of the Bohemian composer completely fascinated the audience, its graphic force and dramatic intensity, its fine descriptive themes and subtle forms of orchestration, sustaining attention from beginning to end of the gruesome story. The declamatory music assigned to the baritone was delivered by Mr. Santley with all that artistic capability which distinguishes him, and with energy sufficient for the exacting demands of the part. Miss Marriott and Mr. Lloyd sang the soprano and tenor parts, and it need scarcely be said that the music assigned to these chief actors was rendered with all possible effect. The chorus and orchestra did their work with finish. The selection from Berlioz's work, unlike the majority of his music, requires no great effort from executants, and the performance was in every respect as efficient as the rendering of any composition so simple and melodious should be. Mr. Lloyd sang the tenor solo with marked success. The rest of the programme included Wagner's orchestral poem the "Siegfried Idyll," Méhul's Overture to "Joseph and his Brethren," Beethoven's "Hallelujah," and Mr. Goring Thomas's "Kennst du das Land?" which last-mentioned item was given by Miss Marriott. The Concert was an unqualified success.

Mr. W. B. Sewell gave a choral Concert on the 5th ult., with the assistance of the members of the Bradford Festival Choral Society, Mr. Sewell's orchestral band supplying the accompaniment. Novelty was provided in the shape of Dr. Stanford's "The Revenge," which was followed by Mendelssohn's "Hymn of Praise." Dr. Stanford's work was given with great efficiency, and its striking themes and bold phrases told with much effect. Not only were the declamatory passages well sung, but the more subtle features of the music, such as the instrumentation descriptive of the heaving of the vessels, the chorus of the night, and many other picturesque incidents, were presented with no little skill. An equally enjoyable performance was given of Mendelssohn's Cantata, although it was evident that much more labour had been bestowed on the preparation of Dr. Stanford's work. The solo parts were in the hands of Miss Emilie Norton and Mr. J. Mellor, and Mrs. Muff joined Miss Norton in the duet. The band opened the Concert with a performance of Berlioz's "Hungarian March" and closed with the Overture to "William Tell." Mr. Sewell conducted.

The fifth of Mr. Ford's popular Concerts, given on the 16th ult., in the Leeds Coliseum, was a rare musical treat. The programme opened with Mozart's Clarinet Quintet, and closed with Schubert's famous Octet in F. The Octet occupied a little over an hour in performance, and an interval was wisely permitted in the middle of the work. Messrs. Holmes, Grimson, Gibson, Howell, Reynolds, Clinton, Wootton, and Paersch, the executants, gave a fine rendering of the work, and each in his turn made the

most of the opportunities which are afforded for individual players as well as for the *ensemble*. The Quintet proved equally enjoyable, and the gracefulness of its forms, and the admirable management of the clarinet part, especially elicited admiration. The artists—Messrs. Holmes, Grimson, Gibson, Howell, and Clinton—acquitted themselves also in this instance with skill. The only instrumental solo was that of Mr. Holmes, who played a Ballad by his brother, Mr. Alfred Holmes—a charming little work free from showiness. The performance was so admirable that the audience insisted upon the re-appearance of Mr. Holmes. Miss Clara Perry was the vocalist, and her songs were "There's a bower of roses," from "The Veiled Prophet," and "Robert toi que j'aime." Miss Perry's efforts gained her an enthusiastic recall. The last Concert of the season is to be given this month, when Dr. Joachim, Signor Piatti, and Miss Fanny Davies will take part.

Dr. Stainer's Cantata "St. Mary Magdalen," and portions of Mr. Gadsby's Dramatic Cantata "The Lord of the Isles," were produced on the 14th ult., on the occasion of the first Concert of the Heaton and Frizinghall Choral Society, at the Bradford Church Institute. In spite of sundry misfortunes attending the Concert, a highly capable vocal effort was made by the Society. Mr. Gadsby's work was mercilessly cut up, owing to the lateness of the hour at which it was reached, but such numbers as were heard showed great power and strong originality. Miss Norton, Miss Richardson, Mr. Herbert Parratt, and Mr. Newton Laycock took part as soloists, the last-named gentleman officiating as substitute for Mr. Riley, who was indisposed. Mr. Stocks Hammond was the Conductor.

MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.)

The third of Mrs. Viner Pomeroy's Classical Chamber Concerts was given at the larger of the Victoria Rooms, on the 2nd ult., and was well attended. Certainly the present arrangements appeared to "hit" the popular taste more decisively than the old seemed to do, and perhaps success of this sort is essential to the carrying on of the Concerts; but we confess to finding the programmes less interesting than formerly, more especially the one now under consideration. It consisted of Mozart's Quartet in C (No. 6), for strings; Rubinstein's Trio in B flat (Op. 52), for pianoforte, violin, and violoncello; Pianoforte Solos—(a) Etude, (b) Nocturne (Op. 55), (c) Valse (Op. 42), Chopin; and Haydn's Quartet in B flat (Op. 76), for strings. The executants were Mr. Henry Holmes (first violin), Mr. E. Woodward (second violin), Mr. Ellis Roberts (viola), and Mr. J. Pomeroy (violoncello), Mrs. Pomeroy presiding at the pianoforte. The Quartets went very fairly. Mrs. Pomeroy acquitted herself well in the Trio, and her solos evidenced careful study. The vocalists were Miss Selina Quick and Mr. Henry Piercy, who were both encored.

The band of the Grenadier Guards, under Mr. Dan Godfrey, gave two very successful Concerts in Colston Hall, Bristol, on the 7th ult. There was a fair attendance in the afternoon, but in the evening the hall was densely crowded, and hundreds were turned from the doors. A very varied and popular programme was given, and the members of the band did themselves and their Conductor infinite credit by their admirable performance. The vocalists were Miss Jessie Royd and Mr. Hirwen Jones, both of whom are known in Bristol, and who were loudly applauded for their respective songs, and for a vocal duet, in which they were heard to great advantage.

The Bristol Musical Association gave its forty-fifth Concert at Colston Hall, on the 12th ult., to a very large audience, there being hardly a vacant seat in any part of the building. The programme was miscellaneous, consisting of overtures, choruses, and vocal and organ solos. One of the features of the Concert was a grand Jubilee March, which was specially composed for this Concert by Mr. George Riseley, by whom it was finely played. The principal subject was good and particularly well treated, and as a whole the composition was meritorious, and evidently produced a most favourable effect, the applause being vociferous; but Mr. Riseley held to his rule, and refused the encore which was loudly demanded. The vocalists

were Miss Marian Fenna, who has often visited Bristol, and Dr. Roxburgh, a well known amateur from Weston-super-Mare, who has never before sung for the Society.

On the 14th ult. Miss Farler gave her annual grand Ballad Concert, and, as usual, secured a most brilliant company of musicians, and we are glad to say that her energy was rewarded by a good attendance. The vocalists were Madame Valleria, Miss Ada Doyle, Miss Farler, Mr. Charles Ellison, and Signor Foli; pianoforte, Miss Fanny Davies; violin, Mr. Nachèz; violoncello, Mr. Hollman; Conductor, Signor Bisaccia. The playing of Miss Davies was that of a highly finished musician, and she has evidently caught the spirit of her teacher, Madame Schumann; she was also exceedingly happy in her selections, and deservedly gained a most hearty encore. We have heard Madame Valleria in better voice, but after each effort she was recalled; Miss Ada Doyle was well received, as was also Mr. Ellison, who sang with great taste, and Signor Foli was as popular as ever.

The third of Miss Lock's Chamber Concerts took place on the 16th ult., in the smaller of the Victoria Rooms, which seemed scarcely large enough for the audience, this being due partly no doubt to the announcement that Mr. Walter Macfarren was to contribute several pianoforte solos. The Concert opened with Beethoven's Trio in C minor, for pianoforte, violin, and violoncello, which was fairly rendered by Miss Mary Lock (who is a pupil of Mr. Macfarren), Messrs. Hudson and Pavey. Mr. Macfarren then gave Chopin's Nocturne in D flat, and afterwards the Valses in C sharp minor and D flat by the same composer, and later in the evening contributed the Rondino Espressivo and Impromptu Gavotte in A from his own pen, for which he gained hearty encomiums. Mendelssohn's Sonata in D, for piano and violoncello, opened the second part of the programme, and was well given by Miss Lock and Mr. Pavey. The vocalist was Miss Kate Nicholls, who contributed two songs in a very pleasing manner. Mr. Hudson also played a Romance for violin of his own composition, which evinced some musical talent, and Mr. F. Rootham did good service as accompanist.

As usual, the greatest interest was manifested in the annual "Ladies' Night" of the Bristol Orpheus Glee Society, and on the 17th ult. Colston Hall was thoroughly well filled with an expectant audience, whose hopes of an evening of rare music were not disappointed; for on this occasion the Orpheonists did more than sustain their well-known reputation, there really being hardly room for criticism throughout the performance of a long and varied programme. The Conductor, Mr. George Riseley, took his place at the desk at eight o'clock, amid loud applause, and the following pieces were performed:—Part 1, "The National Anthem," arranged in five parts by G. Riseley; "Strike the lyre," J. Cooke; "Hymn to Night," Beethoven; "Hushed in death," H. Hiles; "Image of the rose," Reichardt; "Jubilee Ode," G. Riseley; "Drink to me only with thine eyes," arranged by G. Riseley; "The martyrs of the arena," L. de Rille; "The dying child," Viotta; "Jubilee Choral Song," W. Macfarren. Part 2, "Highland war song," W. Macfarren; "Ossian," Beschnitt; "Love and wine," Mendelssohn; "Hours of beauty," Hargreaves; "The sad autumn winds," Root and Riseley; "The Retreat," L. de Rille; "Absence," Hatton; "The Chafers," Truhn. The arrangement of the "National Anthem" was effective, and Mr. Riseley was peculiarly happy in the harmonising of "Drink to me only with thine eyes," in which the alto solo was well sung by Mr. Jones, of Bristol Cathedral. For special commendation we should select the "Hymn to Night," the sustained delicacy of which was most remarkable; the vigorous and dramatic singing of "The martyrs of the arena," and the exquisite tenderness of Viotta's lovely composition. Mendelssohn's "Love and wine" was very finely given, and "The Retreat," which is an old favourite, was more successful than ever. The choir did not seem to flag in the least, but gave "The Chafers" even a little too "fast and furiously," if anything, though certainly it was a fault on the right side. Mr. Dyer sang the solo in "The sad autumn winds" with very good effect. It remains to say a word of the "Jubilee" compositions, which were specially written for this Concert. The harmony of Mr. Riseley's was

musicianly and well considered, and exhibited sound knowledge and no mean skill. Several of the modulations were extremely pleasing, and though the first and second subjects were not particularly striking, the one in A flat, introduced in the latter part of the composition, was truly musical, and was very artistically presented. The "Ode" is certainly a very creditable production, and it received full justice at the hands of the Orpheonists. The numbers of the singers were slightly in excess of previous years, and the choir was particularly well balanced. The voices were distributed as follows—seventeen altos, twelve first tenors, twelve second tenors, eighteen first basses, and sixteen second basses. Mr. Riseley has every reason to be proud of the entire success of the Concert, which result could only have been obtained by the most earnest and anxious study on the part of both Conductor and choir. The wise rule of "no encores" was inflexibly adhered to.

The same Concert party (with the exception of Miss F. Davies), engaged by Miss Farler, at Bristol, on the 14th ult., gave a Concert at the Assembly Rooms, Bath, on the 11th ult., when the programme was mainly the same, and calls for no special remark.

The principal musical events in Exeter during the past month have been a Concert at the Victoria Hall by the artists of Mr. Mapleson's Opera Company, and Mr. Farley Sinkins' Subscription Concerts, which took place in the New Theatre, on Monday, the 21st ult. At the latter, the principal feature was the superb performance by a portion of the band of the Coldstream Guards (numbering about twenty), under the conductorship of Mr. C. Thomas. Weber's "Jubilee" Overture, Rossini's Overture to "William Tell," a selection from "Tannhäuser," and various smaller works were given in a manner which afforded great pleasure to the audience. The vocal portion of the programme was contributed by Mdlle. Marimon, Madame Sanderini, Miss Eleanor Rees, and Messrs. Henry Guy, Maybrick, and Farley Sinkins; and the pianoforte and violoncello solos by Signori Tito Mattel and Hegyesi added much to the interest of these excellent and very successful Concerts.

Miss Aylward gave two Chamber Concerts at the Assembly Rooms, Salisbury, on the 15th ult., when she was assisted by Messrs. Burnett and Richardson (violins), Mr. J. S. Little (viola), and Mr. W. E. Whitehouse (violoncello); the vocalists being Miss Amy Aylward and Mr. Herbert Thorndike. The programme included Mendelssohn's Quartet in E flat (Op. 12) and his C minor Trio; Schumann's Quintet in E flat (Op. 44), and Gade's Trio in A minor (Op. 29), &c. To Miss Aylward a special word of praise is due for the admirable way in which she performed her solos, two pieces by Henselt, Rubinstein's Barcarole, and a Mazurke and Romanze, by Rheinberger, for the left hand only.

A special Musical Service was held in St. Thomas's Church, Salisbury, on the 18th ult., when Part I. of Farmer's "Christ and His Soldiers" was excellently rendered by an augmented choir and full band. Mr. South (Cathedral Organist) presided at the organ, and Mr. Augustus Aylward (Organist of the church) conducted.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

MR. STAVENHAGEN'S Recital took place on the afternoon of January 22, in the Music Hall. The programme consisted of Beethoven's Sonatas in E minor (Op. 90) and in C sharp minor (Op. 27), Liszt's Variations on a theme by Bach, "Weinen und Klagen," and compositions by Liszt, Chopin, and Schumann (Papillons, Op. 2). The gifted artist interpreted the various compositions included in his selection in a masterly style.

On January 24 the sixth Choral Union Orchestral Concert took place; Mr. John Dunn was solo violinist, and performed Niels Gade's Concerto for violin and orchestra, and a Fantasia on "Otello," by Ernst. The remainder of the programme consisted of Schubert's "Rosamunde," Godard's Canzonetta in B flat, Hermann Goetz's Symphony in F, and Auber's Overture to "La Sirène." Miss Thudichum was vocalist, and sang very charmingly "Qui

la voce," from "I Puritani," "The Tear," by Rubinstein, and "Im Herbst," by Robert Franz.

At the seventh Concert, on January 31, selections from Mackenzie's "Troubadour" and Berlioz's "Faust," Mozart's Symphony in D, and Max Bruch's Concerto for violin and orchestra were performed, and found much favour with the audience. Mr. Maurice Sons was solo violinist, and acquitted himself like a true artist in his rendering of the Concerto. Miss Agnes Janson's three songs included an admirable rendering of the popular Habanera, "L'amour est un oiseau," from "Carmen."

In aid of the Railway Guards' Widows' and Orphans' Fund, two Concerts were given on the evening of the 4th and the afternoon of the 5th ult. Popular vocal music constituted the chief part of the programme. The vocalists were Miss Annie Grey, Miss Adelaide Mullen, Miss Marian Williams, and Messrs. Bernard Lane, Bantock Pierpoint, and Thurlay Beale. Miss Bertha Brouil contributed two violin solos in her usual finished style, and Mr. Wilhelm Ganz accompanied.

Mr. Henry Waller gave a Pianoforte Recital in the Queen Street Hall, on the 5th ult. Among the compositions played by the Concert-giver were Schubert's Fantasia in C major, Beethoven's Sonata in C minor (Op. 13), and selections from Schumann, Chopin, and Liszt.

The last Orchestral Concert for this season, under the auspices of the Choral Union, took place on the evening of the 7th ult. Wagner's Overture to "Tannhäuser," Romance in C, from Mozart's Serenade for strings in G major, and Liszt's Rákoczy March, were the principal instrumental selections. Miss Amy Sherwin sang with great taste and finish a Recitative and Aria of Mozart, and Mr. John Probert gave "Dalla sua pace," from Don Giovanni. Beethoven's Choral Symphony (No. 9) completed the Concert. The task assigned to the members of the chorus in the Symphony was beyond their powers, and the music was only indifferently rendered. The soloists were, besides Miss Sherwin and Mr. Probert, Miss Annie Layton and Mr. Glencorse. Mr. Manns conducted.

An amateur Orchestral Concert was given on the evening of the 8th ult. The principal items of the programme were Mendelssohn's Scotch Symphony, and Golttermann's Concerto in D minor, for cello and orchestra, the cello part being ably interpreted by Mr. Carl Hamilton, the Conductor of the Society. Mrs. Ellis gave three songs, which were much appreciated.

A Concert, in connection with the annual Reid Festival, was given in the Music Hall, on the afternoon of Saturday, the 12th ult., thus affording us two opportunities of hearing Mr. Charles Hallé and his orchestra, whom Sir Herbert Oakeley had engaged for the occasion. Beethoven's Grand Overture in C ("Weihe des Hauses"), Schumann's Symphony in C major, selections from Rubinstein's "Bal Costumé," and an Entr'acte from "Lohengrin" were the principal orchestral numbers. Mr. Charles Hallé's solos were Chopin's Impromptu in F sharp, and Heller's "La Truite," besides the solo part of two movements of a Pianoforte Concerto, by Tschaiowski. Mr. Edward Lloyd gained great applause for his rendering of Handel's "Sound an alarm," a recitative and aria, from Halévy's "La Juive," and two Gipsy Songs, by Dvorák.

The Reid Concert proper took place on the evening of the 14th ult., and opened, as usual, with General Reid's Pastorale, Minuet, and March, played in memory of the composer, whose bequest affords Edinburgh this Concert. Spohr's Overture to "Jessonda," Chopin's Pianoforte Concerto in F minor, Beethoven's Seventh Symphony in A, Mendelssohn's "Midsummer Night's Dream" music, Liszt's Hungarian Rhapsody in D, and the Overture to "William Tell" were the remaining orchestral numbers. Mr. Charles Hallé played the piano part of the Concerto. The vocalists were Miss Amy Sherwin and Mr. Edward Lloyd. Miss Sherwin sang a scena and aria from Weber's "Freischütz," and "Couplets du Mysoli," from David's "Perle du Brésil," and, as an encore, Sir Herbert Oakeley's setting of the Laureate's words, "Home they brought her warrior dead." Mr. Lloyd's selections were Beethoven's "Adelaide," and "Ad Amore," by Sir Herbert Oakeley, both being enthusiastically encored. The Concert was a lengthy one, but its success was undoubted, and it fully maintained the reputation it has earned as the event of our musical season.

MUSIC IN GLASGOW AND WEST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

THE Choral and Orchestral Series of Concerts ran on till the 12th ult. I need not give the particular dates or Concerts since my last letter, but may mention some of the principal musical works and selections performed. These were as follows:—Suite from Mackenzie's opera "The Troubadour,"—viz., Prelude to first act and Jeu de Paume, Masque Music and Entr'acte to act three, well executed and warmly received; Mendelssohn's Concerto for Violin and Orchestra, Mr. Sons, soloist; Beethoven's Eighth Symphony, finely performed; Mendelssohn's Scotch Symphony; Paraphrase for Violin and Orchestra on Walther's prize song in "Die Meistersinger," the violin part played by all the violins; and Hungarian Rhapsody "Teleki," Liszt. In completion of a performance of the set of nine symphonies by Beethoven, the ninth was included in one of the last Concerts of the series. A better interpretation could hardly have been given of this stupendous conception, yet I cannot say that the audience enjoyed the Symphony as they undoubtedly had all the others of the set. The evident strain on the voices where these join, not to remark critically on this part of the work itself, took away from the enjoyment perhaps anticipated, and the feeling seemed to be one of relief rather when the whole was over. Miss Amy Sherwin, Miss Annie Layton, Mr. J. Probert, and Mr. A. Black were the quartet in the Symphony. The Overture to "Tannhäuser" was played at this Concert. Following this, the twelfth Subscription Concert, came a performance of Mendelssohn's Oratorio "St. Paul." Taken altogether, a better rendition of this great work was never before given in this neighbourhood. The choruses were, as a rule, sung with nobility and refinement, due, in the first place, to the earnest and conscientious training of Mr. Allan Macbeth; the orchestra played with its accustomed skill, and the whole was under the experienced direction of Mr. Manns. The quartet of principals was the same as above, with the exception of Mr. W. H. Burgon as the bass.

Plebiscites were taken at the Saturday and Tuesday Concerts in regard to the music desired to be heard again on the last night of the season. Our audiences are pretty conservative, and cannot be got out of their old groove. As was to be expected, the Overtures to "Tannhäuser" and "William Tell," and the Pastoral Symphony, were highest in the voting, and these, with other selections in favour, were duly included in the programme on that occasion. The hall was filled to its utmost capacity, many who desired to be present being unable to gain admission. The audience was most enthusiastic, as may be supposed, and at the end of the Concert they recalled Mr. Manns again and again. Mr. Manns, who was evidently much gratified by this mark of confidence in and esteem for him, made a short speech, and said that he hoped to return in December next.

From one cause and another the Concerts have not been so successful, in a pecuniary sense, as they might have been, though latterly the attendance was all that could be wished. The reason of the want of success this year is not certainly to be found in any deterioration of the orchestra, in the character of the music brought forward, or even in the standing of the soloists, instrumental and vocal, engaged. The chief explanation no doubt lies in the evident disposition in the community to economise. I do not feel inclined to attribute much to the attacks on the scheme which have been persistently made by one or two of the local journals. The journals referred to are not important enough in standing to admit of their animadversions having had much, if any, influence on the mind of the public.

A Concert was given on the 18th ult. by the choir of Kilmalcolm Parish Church, when H. Farmer's Mass in B flat was performed. Mr. J. C. Fyfe conducted.

A performance of Haydn's Oratorio "The Creation" was given by the Paisley Choral Union, on the 14th ult., in the G. A. Clark Town Hall. There was a choir of two hundred and fifty voices and the orchestra numbered forty. Mr. J. Barr conducted.

The choir of Langside Free Church gave a very good performance of Jackson's Cantata "The Year," on the

11th ult. The Musical Association of Caledonia Road United Presbyterian Church gave a Concert, on the 15th ult., at which Dr. Stainer's "Daughter of Jairus" was performed, with organ and vocal solos, anthems, &c. Mr. J. M. Kerr, Organist of the Church, conducted, and Mr. G. W. Hopper, of St. Mary's, Partick, accompanied on the organ.

The second of Mr. Cole's series of four Chamber Concerts was given on the 17th ult., in St. Andrew's (Berkeley) Hall. The programme comprised Mozart's String Quartet, No. 21, in D; Sonata for violin and piano, Rubinstein (Op. 19), first movement; also the Quintet, strings and piano, of Brahms (Op. 34), the latter a remarkably fine composition. Messrs. Cole, Ifi, Daly, Walton, and A. Woolnoth (piano) were the executants, and Miss Sneddon was the vocalist.

The following arrangements have been made for the second half of the season:—Pollokshields Society, Gadsby's "Lord of the Isles"; Dennistoun Society, Such's "Narcissus and Echo"; Hamilton Choral Union, Cowen's "Rose Maiden"; the Normal School Association, under Mr. D. B. Johnstone, Dr. A. L. Peace's "St. John the Baptist."

The Wishaw Choral Union gave a performance of Gounod's Trilogy, "The Redemption," in the Town Hall, on the 3rd ult. The choir numbered over 100, and the orchestra about forty. Misses Adelaide Mullen and Annie Layton, Messrs. Bernard Lane and Bantock Pierpont were the principals; Mr. Robert Wardrop conducted, and Miss Gowans acted as organist. The performance was altogether a highly creditable one. The influence of music like "The Redemption" in such districts as Wishaw, where the surroundings and occupations are not by any means conducive to refinement, cannot be over-estimated.

MUSIC IN SOUTH WALES.

(FROM OUR OWN CORRESPONDENT.)

The principal Orchestral Concerts recently held took place at Cardiff, on the 2nd ult., and at Aberdare, on the 10th. At the former, the Cardiff Orchestral Society went through a varied programme at the Park Hall, in the presence of a large audience, the rendering of Haydn's "Farewell" Symphony being one of the leading features. The soloists were Miss Hilda Wilson and Mr. Barrington Foote, who were very well received; and Mr. Frank Lambert gave a clever performance on the violoncello. The Conductor was Mr. S. Fifoot, and the accompanist Mr. J. E. Deacon. The Aberdare Concert, the third promoted by the Aberdare Orchestral Society, was held at the Temperance Hall. It was attended with great success. There was a band of forty performers, under the leadership of Mr. T. Carrington, and several orchestral selections were given in a very creditable manner. The vocal artists were Miss Lizzie Williams, R.A.M., and Mr. John Henry, R.A.M. (in the absence of Mr. Henry George). Mr. F. Lambert, Cardiff, made a favourable impression as violoncello soloist, and Mr. James Livsey, Cardiff, was well received as cornet soloist. A. G. Crowe's Valse, "Little Sailors," was performed in characteristic fashion by thirty boys and girls from Park Schools; harp soloist, Miss A. T. Jones, R.A.M.; accompanist, Mr. W. J. Evans; Conductor, Mr. Charles Chew.

Mr. Dodd's Concerts at Cardiff have again been fairly patronised by the public. On the 10th ult. he paid a visit to Merthyr for the first time with several artists, and gave a Concert at the Temperance Hall. Miss Meredith Elliot was exceedingly effective, and received an encore for each of her songs. Mr. Videon Harding, in "Maid of Athens" and "Queen of the Earth," was also encored. Signor Scanda, mandolinist, gave one or two artistic performances that were locally regarded as of a novel character. Signor Quaglia, who took part in several duets with him, and was specially noticeable for his light fingering of the piano, produced quite a sensation with his humorous Italian and French songs. Mr. Dodd was also applauded without stint for the manner in which he rendered several comic vocal sketches.

The annual Concert and distribution of awards to the students of the Musical College of Wales took place at Swansea, on the 4th ult. Mr. Jude, Liverpool, read his report as to the results of the examination, and compli-

mented the principal, Dr. Parry, on the high state of proficiency attained by his pupils.

On the 7th ult. a Concert in aid of a charitable purpose was held at the Temperance Hall, Merthyr, at which the vocalists were—Miss Ruth Davies, Miss Lucy Clarke, Cardiff; Messrs. J. Richards, G. Jenkins, W. Phillips, and Sandford Jones. The Merthyr Orpheus Society, led by Mr. W. H. Powell, gave several selections. Miss P. M. Walker accompanied.

At Caersalem Chapel, Bargoed, on January 27, a performance of "Joshua" was given by the local Harmonic Society. The soloists were Madame Gertrude Lewis, Cardiff; Miss Marian Price, Mr. E. Hughes, and Mr. Gwilym Thomas, Porth. The orchestra was under the leadership of Mr. Roberts, Cardiff. Mr. H. P. D. Phillips was accompanist.

The annual Concert of the Zoar Harmonic Society, Merthyr, on the 17th ult., attracted a large audience. The orchestra was furnished by the Cyfarthfa String Band (Mr. G. C. Bowden), and the leading vocalists were Miss Nellie R. Rees, Miss Morgan, Mr. Dan Beddoe, and Mr. J. Williams, Mountain Ash. A short miscellaneous programme having been given, a rendering of Gaul's "Holy City" Cantata, followed. The choir was conducted by Mr. J. Sandbrook.

An Eisteddfod will take place at Bridgend on June 27. The chief prize will be £70 and a gold medal to the Conductor for the best rendering of "Come with torches" (Mendelssohn), and two guineas to every unsuccessful Conductor.

A special meeting of the Llandaff Diocesan Church Choral Association, called to consider the desirability of holding a Welsh Jubilee Festival at Llandaff Cathedral, took place on the 4th ult., at Cardiff, under the presidency of the Lord Bishop of Llandaff. A number of clergymen, besides Mr. Brooksbank, Organist of Llandaff Cathedral, and Mr. Thomas Williams, Organising Master to Welsh Choirs, were present. It was explained by the Rev. J. Rees, Pen-tyrch, near Cardiff, that the Dean of Llandaff had readily consented to grant the Cathedral for festival purposes in the morning. It was also proposed that there should be an Oratorio performance in the evening. Archdeacon Bruce, Newport, observed that a special Jubilee service would be held at the Cathedral, on June 20, and it would not be well to have one clashing with the other. Neither ought the Monmouthshire Annual Festival of the Parochial Choirs at the Cathedral to be pushed into a corner. After a discussion, it was agreed that the Annual Church Choral Festival should be held on July 14, and the special Jubilee Festival on August 17. It was also decided that the Oratorio to be performed should be "The Messiah." It is believed about 1,500 choristers will sing on these occasions, and it is intended to have orchestral as well as organ accompaniments, and to engage leading soloists. A committee is working out the details.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, February 10.

OPERATIC affairs are still uppermost in the minds of the musicians and music patrons of New York. The German season at the Metropolitan Opera House will be finished ere this is read, but its influences will remain not only in the American metropolis but throughout the country. The last month has added nothing to the list, the first performances during that period having all been revivals. The operas thus brought forward were "Fidelio," "Die Meistersinger," and "Rienzi." The greatest interest attached to the three performances of Beethoven's only opera, which for the first time in many years was received by the public with great enthusiasm. It occupied a place in the plans of Dr. Damrosch, when he undertook the experiment three years ago that has turned out to be so successful; but after three performances the efforts to rehabilitate it were abandoned. As in the case of "Tristan and Isolde," it was only put into the scheme this year because Herr Seidl, Herr Niemann, and Fraulein Lehmann pleaded earnestly for the privilege of interpreting it. Director Stanton held out against the request for a long time, meeting all arguments in favour of the work by a reference to the box-office record of three years ago,

which showed that the last performance then had yielded only 500 dollars. Finally he consented again to make the experiment, and announced two representations, one with Fräulein Brandt as *Leonore*, the other with Fräulein Lehmann. The reception of the work was so enthusiastic that an extra performance was given (the *Florestan* in each case being Herr Niemann), at which the receipts, exclusive of the stockholders' subscriptions, amounted to 4,600 dollars. Since then, those who are given to seek explanations for musical phenomena have been busy putting forward grounds for the sudden change in feeling toward the much-loved, much-neglected, and much-misunderstood masterpiece. Undoubtedly the success was due in a great measure to the peculiar virility and dramatic intensity which Herr Seidl, and the artists with whose methods he is in such complete and hearty sympathy, infused into the work. The analogy between its interpretation and that which Herr Seidl has given the A major and C minor Symphonies was plain, and the enthusiastic acceptance of one work argued also the enthusiastic acceptance of the others. The revival of Wagner's "Meistersinger" has not been so successful, though the performances have in some respects, notably in the portrayal of the comedy element in the work, surpassed those of last year. The work came late, owing to the fact that the institution was left without a *Walthar* by the failure of Herr Zobel. It was necessary that Herr Alvary should learn the part, and as he had also to "create" *Merlin*, the second Wagnerian novelty promised us, "Siegfried," has had to go by the board. Herr Niemann made an effort to rub up his recollection of the latter drama (which he studied in 1876 at the request of Wagner, but did not sing), but found it too much of a task, and as the management had brought forward "Tristan" without having promised it, and it showed a tendency to grow in public favour with each representation, "Siegfried" was postponed until next season.

The triumph of "Tristan und Isolde" has been so great that the artists themselves have not ceased to marvel at it. Last Monday evening it had its eighth representation, and the audience was the most numerous ever gathered inside the walls of the Opera House. Tickets in the hands of speculators brought from three to six times their fixed value. The occasion was the farewell of Herr Niemann, who set sail for Germany two days later, with the echoes of an ovation such as he had probably never received before ringing in his ears. Herr Niemann's departure was preceded by the re-entrance of Herr Anton Schott in "Rienzi." It is doubtful whether anything can work serious injury to the season at this late day, but in the interest of truthful history, it must be said that the revival of "Rienzi," and the return of Herr Schott, cannot be said to put an artistic crown on the work of the institution. There is only one view of the matter which makes the revival worthy of attention; it is interesting as affording an opportunity to those who find pleasure in studying the current of musical affairs, from the fact that coming after the enthusiastic reception of Wagner's masterpieces in comedy and tragedy, it affords a point of view from which to study the real feeling of the public toward the Wagnerian art. It is an open secret that Director Stanton, by the force of circumstances, was obliged to amend his plans touching the repertory, and practically to yield the list to Wagner. The propulsive force came from the treasurer's office. The plans to give ballet in grand style, and the representations of "Aida" and "Merlin" had to be abandoned in order to satisfy the wishes of the public. When the season is ended we shall be in a position to discuss the sincerity of the appreciation which Wagner's works have called forth. At present we can no do more than say that, in point of popularity, as evidenced by the participation of the public, the list of operas at the end of the season will be headed by "Tristan und Isolde," with "Tannhäuser," second, and "Die Meistersinger," "Lohengrin," and "Die Walküre" above the first of the non-Wagnerian works. With this fact associate these other, namely, that in spite of the brilliancy of the Italian season at the Metropolitan Opera House four seasons ago, it cost Mr. Abbey a quarter of a million dollars, and that the owners of the Academy of Music, the old home of Italian opera, have advertised it to be sold, and the drift

of American taste with respect to the lyric drama ought to become obvious enough.

On February 28, the German Company will yield the Metropolitan Opera House to the American (or, as it is now called, the National) Opera Company, for a season of five weeks. This season will bring forward one novelty, Rubinstein's "Nero," which is underlined for performance on March 7. The Company has occupied a good deal of space in the public prints because of its financial embarrassments, which are stupendous, and would have crushed the life out of any less hardy institution; but it has met with hearty support in its tour through the States, and its continuance is probable, if not certain. In operatic matters of the lighter sort, the only facts worthy of record are the astonishing prosperity of "Erminie" at the Casino, where it is nearing its 250th representation, and the failure of Fannie and Audran's "Indiana" at the Star Theatre, where it was brought forward by Mr. McCaull. Mr. Thomas's Popular Concerts will be resumed on February 22, by which time the public will be in a condition to appreciate the privilege of taking their eyes off operatic scenes. Unusual interest in orchestral performances has been aroused by the diversity in ideas of interpretation which has been exemplified thus far in the Concerts of Mr. Thomas, Mr. Van der Stucken, and Herr Seidl. To these we are now to have added three Concerts in Steinway Hall, by the Boston Symphony Orchestra, under the direction of Mr. Gericke. It is a question now whether this organisation is not, by virtue of its composition and the high degree of training to which Mr. Gericke has brought it, the finest band in the country, and the musicians and critics of New York are on the *qui vive* to learn whether the sceptre, which New York has wielded so long, is to pass over to Boston.

On February 26 Mr. Van der Stucken will bring out the most interesting novelty of the season, after "Tristan und Isolde." This is Berlioz's opera, "The Trojans in Carthage," which, in an adaptation made by H. E. Krehbiel, will be performed with an ample chorus and orchestra as a dramatic cantata. To fit it for such a performance, the work has been carefully pruned of ineffective material, and a feature has been added, the effect of which will be studied with interest. In place of dramatic action there will be a reciter, who, in the manner which in ancient times was admired, will relate such portions of the story of *Aeneas* and *Dido* as are not comprised in the portions of the opera to be sung. These narrations have been written in blank verse and rhymed pentameters, and an effort has been made to adjust their melody and movement to the music with which they are brought in contact. The opera, as is well known, failed utterly when brought out in Paris at the Théâtre Lyrique, in 1863, for reasons which a study of the book and score and the musical character of the French make plain enough. If Mr. Van der Stucken wins appreciation for it in America, it will doubtless be because his excisions heighten its effectiveness, and that its undeniable beauties are of a kind that find more eloquent expression in the concert-room than in the theatre.

A multitude of minor matters crowd forward for mention, but considerations of time and space forbid. The performances of Gounod's "Redemption" in Boston, under the direction of Mr. Archer, and of Mr. Cowen's "Sleeping Beauty" in Cincinnati, under the direction of Mr. B. W. Foley, however, deserve record at least. In New York scarcely a day passes without a Concert deserving of serious consideration. Some of them are scarcely mentioned in the newspapers. Heretofore the cultivation of chamber music has been neglected here, but this season we have four excellent organisations engaged in its performance, and a quickening of interest in this respect seems likely to result from the growing custom of engaging these organisations for social receptions. The organists, too, have developed unexpected activity, and we have regular Concerts by Mr. Samuel P. Warren (*facile princeps* among American players), Mr. Gerrit Smith in the South Church, and Mr. John White in Chickering Hall. Mr. Warren's Recitals are in continuance of a project undertaken several years ago and never abandoned, to expound the entire body of organ literature to its lovers. I can do nothing better to show his methods than to reproduce at random one of his programmes that lies before me. Here it is:—

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Mr. Warren's eightieth Organ Recital in Grace Church, January 27, 1887.—Choral Fugue, "Pignus futura," Mozart (transcribed by W. T. Best); "Ave Maria," Liszt; Sonata (No. 4, Op. 115), Merkel; Andante con moto in G minor, A. P. F. Boely; Postlude, J. E. West; Prière, A. flat (Op. 56, No. 2), Guilmant; Scherzo Symphonique (Op. 55, No. 2), Guilmant.

OBITUARY.

THE death is announced, at Paris, on the 9th ult., of M. Auguste Désiré Bernard Wolff, for thirty years head of the firm of Pleyel, Wolff et Cie. M. Wolff received a musical education at the Conservatoire, and rose to be a professor of the piano in that institution. But his mark was made not so much in playing upon the instrument as in perfecting its structure. He is credited with having invented some improvements, and having discerned the merits of others so far as to adopt them. The double escapement, short grands, over-stringing, metal bars, the transposing pedal, the tonal pedal, and the pedalier are all of them devices coming under one or other of the categories above named. Together they gave great distinction to M. Wolff's management of the firm, and enrolled his name among those of the men who have contributed most fully to the present perfection of the household instrument. M. Wolff had reached the age of sixty-five years.

THE Westminster Orchestral Society gave the second of a series of three Concerts, on the 16th ult., at the Town Hall, Westminster, when several features of especial interest were presented in the programme. Amongst these must be named, in the first place, a performance of Beethoven's second Symphony, as satisfactory as it was highly creditable to an orchestral body consisting almost exclusively of amateurs. The production of Sir Arthur Sullivan's Violoncello Concerto in D major also deserves special mention, the work having been only once publicly performed (Signor Piatti played it at the Crystal Palace in 1866), and it remains as yet in manuscript. Although an early composition, the Concerto is well written for the instrument, and more especially in the second of its three movements (*Andante espressivo*) exhibits melodic charms which make it a matter of regret that it should not be more frequently heard. It was efficiently interpreted by Mr. J. Edward Hambleton. The proceedings of the evening also included the same composer's "Di Ballo" Overture, and the *Allegretto grazioso* from the incidental music to "Henry VIII." Master Gerald Walenn cleverly played a Scène de Ballet, by De Bériot, and Miss Blanche Murray and Mr. T. J. Grylls contributed vocal numbers. Mr. Charles Stewart Macpherson conducted with ability, and with the able and painstaking forces under his command the successful progress of the Society, now in its second season, would seem to be assured.

At the Hôtel Drouot, Paris, there was sold, on the 5th ult., the musical effects of the late M. Abel Boujour, a well known player and connoisseur of fine instruments. The principal objects of interest were two notable violoncellos by Stradivarius, and a bow by the celebrated Francis Tourte—the latter a unique specimen, being as perfect as the day it left the maker's hands—the stick an octagon, mounted in tortoiseshell and gold. This lot brought the highest price yet paid for a bow at a public auction, being knocked down to the English dealer, Hill, of Wardour Street, for the sum of £44. The Stradivarius violoncellos, which were of the early period, and not remarkable specimens, fetched high prices. Both were exhibited as part of the French contribution by the deceased owner in the "Historic Music Loan Collection" in the gallery of the Royal Albert Hall, 1885, and attracted there some attention. The one bearing date 1689 realised the sum of £760, and was purchased by M. Delsart (Professor at the Conservatoire). The other, dated 1691, was bought by an agent of M. Hollmann (the well known violoncellist) for the sum of £480. A Francesco Ruggerius violoncello fetched the sum of £128. It is instructive to notice the increased number of Stradivarius instruments now purchased by performers.

THE second Concert of the Highbury Philharmonic Society for the present season, was given on January 31, at the Highbury Athenæum, before a large audience. The programme comprised Villiers Stanford's Cantata, "The Revenge," and Randegger's "Fridolin." Both works were well rendered. "The Revenge" is now well-known to the majority of London musicians, and the better it is known the more it is liked. In "Fridolin" the solos were taken by Madame Farnol, Mr. Bridson, Mr. Frank Ward, and Mr. Charles Banks (a pupil of Mr. Holland), all of whom were highly efficient. The choir, of about 100 voices, was numerically hardly powerful enough for the large orchestra, but the members endeavoured to make up this deficiency by extra vigour, and they also sang with due attention to light and shade. The most successful of the choral numbers were the Chorus of Handmaidens, by the ladies of the choir, and the Dramatic Chorus of Smiths, by the male voices. The band played the difficult accompaniments in both works effectively, and Mr. G. H. Betjemann conducted with firmness and care.

MISS MADELINE HARDY gave her annual Concert on Monday evening, the 14th ult., at Brixton Hall, in the presence of a crowded audience. The *bénéficiaire* was assisted by Miss Ethel Winn, Madame Antoinette Sterling, Miss Rhoda Sutherland (pupil of the Concert-giver), Mr. John Probert, Mr. S. Santon, Mr. James Budd, Mr. Richard Temple, Miss Kate Chaplin (violin), Mr. G. T. Miles (harp), Mr. A. E. Godfrey (organ), and Miss Kate Cheyne (pianoforte). Miss Hardy met with a hearty reception for each of her selections, which included Felicien David's "Charmant Oiseau" and Cecile Hartog's "The year's at the Spring." Madame Sterling was greeted with enthusiasm, special mention being due to her clever rendering of Dr. A. C. Mackenzie's new song "A dear wife," a composition perfectly worthy of the well-known composer. Mr. Sidney Naylor and Mr. A. H. Fox accompanied.

THE Association of Lay Helpers held their annual Festival on Monday evening, the 21st ult., in St. Paul's Cathedral. The Service commenced with the processional hymn, "Onward, Christian Soldiers," in which (as also subsequently in the Anthem) two trombones and a cornet were used to support the voices, in addition to the organ, with an exceedingly good effect. The Magnificat and Nunc dimittis were sung to Cooke in G, and the Anthem consisted of the last three movements of the "Woman of Samaria," namely, the tenor air "His salvation is nigh them that fear Him," and the two concluding choruses "I will call upon the Lord" and "Blessed be the Lord God of Israel." The whole of the music was sung with great precision and steadiness and correctness of intonation by the amalgamated choirs. Dr. G. C. Martin (the choir-master of the Association) presided at the organ, and Mr. C. E. Miller conducted.

THE three prizes of £3, £2, and £1 offered by the Committee of the Manchester Sunday School Union, for original Sunday School Hymn Tunes, suitable for insertion in their selection of Festival Hymns for Whitsuntide, &c., 1887, have been awarded as follows:—The first to Caleb Simper, Organist of St. Mary Magdalene, Worcester, for his setting of "How calmly the evening"; the second to Dr. William Spark, of Leeds, for his setting of "God o'er all the earth is King"; and the third to W. B. Bell, Organist of St. Stephen's, Elton, Bury, Lancashire, for his setting of "Awake, for the trumpet is sounding." The number of tunes sent in was 790, and the number of competitors 232.

THE fourth annual re-union and dinner of the Musical Fraternity of Brighton, took place at the Criterion, West Street, on the 12th ult., Mr. Frank J. Sawyer in the chair. A large number of toasts were proposed, and excellent speeches were made by some of the eminent musicians present, amongst whom was Mr. F. Corder, who, after thanking the company for proposing his health, said that he hoped to reside in Brighton to the end of his life. A musical entertainment was given during the evening, in which Messrs. Kuhe, Corder, Dr. Shadwell, Messrs. G. Crook, T. Albery, G. Cole, W. H. Judd, H. Trist, and A. Galloway took part.

At the last monthly meeting of the Musical Association, held on the 7th ult., Dr. W. H. Monk in the chair, Dr. C. W. Pearce read a paper "On the treatment of Ancient Ecclesiastical Melodies in Modern Instrumental Composition." Dr. Pearce gave an interesting account of the derivation of these ancient tones; he showed the use to which they were put in the Mediæval Church, and answered certain objections that have been raised against their modern use. Some ingenious illustrations adapted by Dr. Pearce for pianoforte, violin, and violoncello were performed by himself, Master P. V. Shermann, and Mr. E. Woolhouse. The skilful way in which Dr. Pearce had interwoven the various melodies in these trios met with much approval from the members present. On the conclusion of the paper, a discussion took place, in which Sir George Grove, Mr. G. A. Osborne, Mr. T. L. Southgate, the Chairman, and others joined.

A CONCERT was given by Mr. Frederick Bevan at Brixton Hall, on Monday evening, the 7th ult., when he appeared in the dual capacity of singer and composer. As the former, Mr. Bevan earned warm manifestations of approval by his interpretation of Sullivan's "Thou'rt passing hence," Weiss's "Village Blacksmith," and, as an encore, "The Vicar's Song," from Sullivan's "Sorcerer." Mr. Bevan's only composition in the programme was his new song "Watching and Waiting," for which Miss Eleanor Rees obtained a well merited encore. The remaining artists were Miss Mary Davies, Miss Ethel Winn, Miss Lena Law, Mr. Edward Lloyd, Mr. Edward Dalzell, Signor Tito Mattei (pianoforte), Herr Poznanski (violin), and Mr. Turle Lee (accompanist). Part-music was fairly rendered by the members of the St. George's Glee Union, under the direction of Mr. J. Monday.

MR. CHARLES DOWDESWELL, joint Hon. Sec. of the Wagner Society, delivered the second of his course of lectures upon Richard Wagner's "Ring of the Nibelung," at the Surrey Conservatoire of Music, at Clapham, on the 1st ult. The subject of the discourse was "The Walkyrie," which was subjected to a detailed analysis, in the course of which some of the more obscure passages of the poem were elucidated. An extract from the "Mahabharata" was read as bearing upon the second scene of Act II. During the evening a large part of Act II, and the final scene were well rendered by Miss Clara Leighton, Messrs. Tapley and Hoefler. A well-known amateur pianist, who manifested singular *verve* and insight into Wagner's intentions, played the difficult accompaniments. The subject of the next lecture is "Siegfried," when the "Waldweben" and "Awakening of Brunnhilde" will be given.

THE West London Male Voice Union gave its second Smoking Concert this season on the 5th ult., at Ladbroke Hall, Notting Hill, which was filled to overflowing. The programme consisted of solos, part-songs, and glees—"Go, idle boy," and "L'ape e la Serpe," "Phyllis dyes her tresses black," and Dr. Bridge's setting of Tennyson's quaint poem "The Goose" being the most successful. The execution of the various pieces by the choir showed that much care had been bestowed on the rehearsals by the able Conductor, Mr. Albert Reakes. The soloists were Mr. Charles Chilley and Mr. Vaughan Edwardes, both of whom were in excellent voice. Two violin solos, Andante (de Beriot) and "L'Aragonesa" (Alard), were given with good effect by Mr. Percy Webster. Mr. F. G. Cole, F.C.O., ably presided at the piano.

MR. W. G. Wood's second Organ Recital in the Presbyterian Church of England, Crouch Hill, took place on the 24th ult. Mr. Wood's selections comprised Bach's Toccata and Fugue in D minor, Mendelssohn's Sonata in F minor, compositions by Smart, Lemmens, Batiste, &c., and an "Allegro in form of Minuet," of his own, and played for the first time. The choir of the church sang "Lift up your heads" ("Messiah"), and Barnby's "O how amiable."

MADAME DE PACHMANN (Maggie Okey) made a very successful *début* in Berlin last month. Her performance was received with great favour, and the Crown Princess personally congratulated the English artist upon its character. Mr. and Madame de Pachmann will return to England in May, but it is not expected that the Russian pianist will appear in public.

THE Committee of the Maas Memorial Fund recently held their final meeting at Beaufort House, Strand, Mr. Joseph Bennett in the chair. The Hon. Secretary, Mr. Charles Lyall, reported that the fund amounted to £558 9s., of which £259 17s. 7d. was absorbed by the monument and incidental expenses, leaving a balance of £298 11s. 5d. The Committee unanimously resolved to invest this amount in government or corporation stock, and with the proceeds found an annual "Maas Memorial Prize," to be awarded, after competition, to the best tenor singer at some public school of music. Messrs. J. Bennett, G. H. Johnstone, W. A. Barrett, and C. Lyall were appointed trustees.

THE members of the Grosvenor Choral Society held their 180th monthly Concert at the Grosvenor Hall, Buckingham Palace Road, on Friday, the 18th ult. The first part consisted of a miscellaneous selection, the solo vocalists being Madame Wilson-Osman, Mr. Musgrove Tufnail, Mr. W. Powell, Mr. Barton, and Mr. W. C. Burridge. Hofmann's Cantata "The Legend of the Fair Melusina" formed the second part. This was very successfully rendered both by choir and soloists, the characters of *Melusina* and *Count Raymond* being given with striking dramatic effect by Madame Wilson-Osman and Mr. Musgrove Tufnail. Mrs. T. P. Frame presided at the piano, and Mr. David Woodhouse conducted.

THE Easter Eisteddfod at Abergavenny promises to be a great success, notwithstanding the counter attractions at Pontypool and other places on Easter Monday. The Marquis of Abergavenny has consented to act as president for the day. The musical adjudicators are Mr. E. H. Turpin, London; Mr. Emlyn Evans, Hereford; Mr. C. C. Caird and Mr. Throne Biggs, Abergavenny. There are three prizes for the principal event—£100 and gold medal, £75 and silver medal, and £50. Mr. T. P. Price, M.P., gives £10 for harp playing, and Major Herbert offers £5 5s. for the quartet "Ar-hyd-y nos."

WE are informed that the Academical Board of Trinity College, London, has decided to apply to its musical faculty the system of correspondence classes which has of late become so popular in other departments of education. Musical students living in remote districts will be admitted to the harmony and other theory classes on the same terms as students actually attending the College, will go through the same systematic course of preparation for the College examinations and those of the Universities, and will rank according to their respective standing with the regular students of the College.

A CONCERT was given at the Lancaster Hall, Notting Hill, on the 9th ult., by Mr. Norman Abbott. Songs were effectively rendered by Madame Minnie Gwynne, Miss Wilhelmina Percy, and Messrs. C. E. Deane, E. J. Field, and Sydney Beckley; and Miss Lilly von Kornatski achieved great success in pianoforte solos by Stephen Heller. A feature of the evening was the violin playing of Miss Clara Titterton, R.A.M., who in David's Andante and Capriccio, and two solos by Papini, exhibited great breadth of style, pure intonation, and much feeling. Mr. Norman Abbott was an efficient accompanist.

PATTISON'S Cantata "John Bull and his Trades," was performed in character by the Wycliffe Chapel Choir, London, at their "At Home," on Friday, the 11th ult., under the direction of the Choirmaster, Mr. George Merritt, G.T.S.C. An enthusiastic audience testified by repeated applause to the excellent rendering of the work, which was accompanied by Miss Bonallack, G.S.M., who with Miss Merritt, Mr. C. H. Rowcliffe, and Mr. Merritt played Haydn's "Surprise" Symphony, Mendelssohn's "Wedding March," a selection from Gounod's "Faust," and a "Galop di Bravura," by Schulhoff.

On the 1st ult., a Concert was given at St. George's Mission Room, Kensington, in aid of the Sunday School Fund. The vocalists were Miss Adelaide Mullen, Mrs. Harris, Miss Patti Winter, Mr. A. Lennox Hill, Mr. Lion, and Mr. Henry Beaumont. A violin solo was given by Herr Karl Ryall, two flute solos by Mr. George Ham, who gave considerable promise as a flautist, and a pianoforte solo by Miss Eugenie Caverhill-Shiels. Mr. G. F. Huntley conducted.

A SUCCESSFUL Concert was given, under the direction of Herr F. Von Zastrow, at the Kensington Town Hall, on the 16th ult., before a numerous audience. The artists who assisted were Miss José Sherrington, Miss Berta Foresta, Madame Madge Inglis, Mr. William Nicholl, Mr. John Bridson, Chevalier Robbia (pupil of Paganini, and Court violinist to H.M. the Queen of Spain and H.M. the Emperor of the Brazils), and Mr. Alfred Allen, who, besides officiating as accompanist, contributed three pianoforte solos. Miss Sherrington and Mr. Nicholl were highly successful in their solos.

MISS MAUD CAMERON gave her Annual Concert at the Surry Masonic Hall, Camberwell, on Monday, the 14th ult. The *bénéficiaire* was in good voice, and sang Sullivan's "Thou art weary" so well that a hearty encore resulted. The following artists assisted:—Miss Bertha Moore, Miss Matilda Roby, Miss May Hughes, Madame Raymond; Messrs. Reginald Groome, Arthur Weston, Frederick H. Cozens, James Budd, and Alfred Grieve; solo pianoforte, Madame Emily Tate; solo violin, Mr. S. Oakley Parrott. Mr. John Harrison played the accompaniments in his usual faultless style.

THE applications from candidates for Open Scholarships at the Royal College of Music are as follows:—Singing (five scholarships), 182 candidates; Pianoforte (four scholarships), 221 candidates; Organ (one scholarship), eighteen candidates; Violin (two scholarships), seventy-five candidates; Violoncello (one scholarship), six candidates; Composition (one scholarship), nine candidates. The preliminary examinations are to take place at local centres on the 2nd inst., and the final examination at the College towards the end of the month.

THE Examination for the Degree of Doctor in Music at the University of Oxford, and the Second Examination for the Degree of Bachelor in Music, will be held in October next. For the last-named examination, in addition to the usual subjects, there will be required a critical knowledge of Beethoven's "Fidelio" (including E major Overture only) and Mozart's Symphony in E flat. All exercises are to be sent to the Professor of Music, Sir Frederick A. Gore Ouseley, St. Michael's, Tenbury, as early as possible. None can be received after the end of June.

THE Woodside Park Musical Society gave an excellent performance of Mendelssohn's "Elijah," on the 17th ult., at Woodside Hall, North Finchley, under the direction of Mr. Alfred J. Dye, A.Mus. The soloists were Miss Mary Beare, Madame Florence Winn, Mr. Percy Palmer, and Mr. Bridson, all of whom acquitted themselves admirably. The chorus consisted of eighty voices, and the accompaniments were well rendered by a professional string quartet, led by Mr. S. Dean Grimson. Mr. J. G. Callcott presided at the harmonium, and Mrs. Williams at the piano.

THE prospectus of the Brighton Sacred Harmonic Society, under the conductorship of Mr. Robert Taylor, announces three Concerts for the season 1887. At the first, on the 31st inst., Beethoven's Mass in C and Rossini's "Stabat Mater" will be performed; at the second, on June 16, selections from Haydn's "Creation," Handel's "Coronation" Anthem, and Sullivan's "Martyr of Antioch"; and at the third, on November 10, Costa's "Eli." The leader of the band is Mr. W. Baker, and Mr. J. Spearing, jun., presides at the organ.

THE members of the Holborn Choral Society, gave the first Concert of their second season in the Holborn Town Hall, on the 10th ult. The first part of the programme consisted of Prout's Cantata "Alfred," which was extremely well rendered, the solo vocalists being Miss Chapuy, Mr. Thurley Beale, and Mr. W. Price. The second part was miscellaneous; the vocalists were Miss Chapuy, Miss A. Brooks, Mr. Hutchinson, and Mr. A. Greenwood. Mr. Tobias Matthay contributed pianoforte solos, and Mr. Webster a solo on the organ.

At the new Great Assembly Hall, Mile End, on the 5th ult., Mendelssohn's "Hymn of Praise" and a miscellaneous selection were performed. The solo vocalists were Mesdames Pauline Cramer and Clara West, Messrs. A. Kenningham and P. Lewis; leader of the band, Mr. Zerbin; organist, Mr. D. Callow; Conductor, Mr. G. D. Winter.

A MUSICAL and Dramatic Recital was given on the 15th ult., at the Nineteenth Century Art Galleries, when Mrs. Chillingham Hunt ably played pianoforte pieces, by Reinecke, Liszt, and Godard; and Mrs. M. A. Carlisle was much applauded in vocal solos, by Pratt, Marzials, Campana, and others. Mr. Chillingham Hunt, who contributed a number of dramatic recitations, including scenes from "Hamlet" and from "The School for Scandal," met with a full measure of appreciation on the part of a numerous and critical audience.

WE understand that arrangements have been made for the four Concerts of the newly-formed Electro Harmonic Society. They will be given in the Banquet-room of St. James's Hall, on the evenings of the 25th inst., April 29, May 27, and June 24. The last date has been fixed with the idea that many electricians from the Colonies and British dependencies will then be present in London in connection with the Jubilee celebration, and that this will be an opportunity for friendly meeting between them and their English *confères*.

ON Thursday, the 17th ult., a performance of Handel's "Jephtha" was given at the Assembly Hall, Mile End, by the Handel Society, under the direction of Mr. F. A. W. Docker. The solo parts were entrusted to Misses Marian Fenna, Griffiths, and Paget; Messrs. Probert and Wing. The excellent rendering of the choruses bore testimony to the zeal and intelligence of the director; the orchestral accompaniments were generally well played, and the performance throughout reflected credit on the Society. Mr. E. G. Croager presided at the organ.

A PROSPECTUS of the Highbury New Park School of Music, at the Highbury Athenaeum, seems to promise an excellent institution for the high class training of students in that district. The list of professors is extremely good in every department, and the appointment of Mr. Charles Fry shows that the important item of Elocution will be carefully attended to. The principal is Mr. Oscar Kronke, and the examiners Mr. W. A. Barrett and Mr. Ebenezer Prout. Mr. Barrett being also named as Musical Lecturer.

SIGNOR MANCINELLI'S "Isaiah," to be produced at the Norwich Festival in October next, is a dramatic Cantata. Among the personages who figure in it are the Prophet, King Hezekiah, and Sennacherib, as well as several imaginary characters. The music is set to a Latin text, which will be rendered into English by Mr. Joseph Bennett. Messrs. Chappell and Co. have secured the work for England.

THE Smoking Concert, on the 12th ult., at the Peckham Conservative Club, was under the direction of Mr. Walter W. Hedgcock, who played a Mazurka by Pessard, and a Tarantelle by Moszkowski. He was assisted by Mr. James Budd (who was successful in a new song by Molloy, "The Lads in Red"), Messrs. Henry Yates, J. R. Jekyll, F. Budge, W. H. Simons, E. Watkins, W. G. Hazelgrove, and Musgrove Tufnail. There was a crowded attendance.

MR. H. W. WESTON, F.C.O., Organist and Choirmaster of Balham Parish Church, gave an Organ Recital on the new Organ at St. Barnabas', Kentish Town, on the 10th ult. The programme included Mendelssohn's Third Organ Sonata; a Fugue on the name "Bach," by Schumann; a Passacaille, by Couperin; and works by Handel, Rheinberger, Stephens, Lemaire, and Ravina. Madame Wilson-Osman was the vocalist, and Mr. Weston accompanied.

MR. WM. CARTER gave a Scotch Concert at the Albert Palace, on the 12th ult. His spirited Ode "Victoria," served to introduce a new tenor, Mr. Philip Tomes, who should prove an acquisition to concert-givers. Madame Antoinette Sterling and Mr. Ernest Birch met with a flattering reception, and Mr. Carter's Choir sang some excellent Scotch glees.

WE are informed by Mr. Charles Lunn, whose fifth edition of his work, "The Philosophy of Voice," has now been for some time before the public, that he is desirous of adding some important matter on the subject in a sixth edition, which he hopes shortly to publish.

MR. JOSEPH BENNETT has accepted the post of musical adjudicator at the Eisteddfod to be held in Dolgelley on New Year's Day next.

THE Queen has accepted the dedication of a Jubilee Anthem, written by Dr. J. F. Bridge, and has approved of its being included in the Jubilee Service to be held in Westminster Abbey. The Anthem was performed some time ago before the Queen at Osborne by part of the Abbey Choir, under the direction of the composer. It will be published by Messrs. Novello, Ewer and Co. shortly.

ON the 21st ult., a Concert was given at the Lecture Rooms, Stoke Newington, by Miss McDonnell and Miss Kate Milner. The vocalists were Miss Florence Monk, Miss Susetta Fenn, Miss Kate Milner, Mr. Sinclair Dunn, Mr. Lovett King, and Mr. H. Prenton. Miss McDonnell and Miss Farries presided at the piano. A long and well selected programme gave much pleasure to the audience.

MISS LYDIA DAVIS gave her second Concert at Bolingbroke Hall, Battersea, on the 18th ult. The artists were Madame Wilson-Osman, Miss Hellaby, Miss Lydia Davis, and Mr. Tom Maude; and the work, Howell's Cantata "Song of the Months," was effectively rendered by Miss Lydia Davis's Choir. Mr. Knott, A.R.A.M., was an able Conductor.

MR. ALFRED PROBERT gave his first Annual Ballad Concert on the 7th ult., at Myddleton Hall, Islington, assisted by Miss Amy Sargent, Miss Ethel Harwood, Miss Annie West, Mr. M. Ryan, Mr. Alfred Probert, Signor Villa, Mr. Ernest Probert, and the Arion Glee Club; pianists, Mr. Churchill Sibley and Mr. Alfred Cox.

THE Stratford Musical Festival, for the encouragement of the study and practice of music, is announced to be held in the Town Hall on April 30 and May 2. Competitions in the several branches of the art are set forth in the prospectus, as usual; and the distribution of prizes, concert, &c., will take place on May 3. The judges are Messrs. Fountain Meen, Ebenezer Prout, and Frederick E. Walker.

THE Kyrie Choir, under the direction of Mr. F. A. W. Docker, have recently given the following performances:—On January 26, "The Messiah," at St. Augustine's, Bermondsey; on the 2nd ult., "Elijah," at St. Stephen's, Poplar; and on the 16th ult., "Samson," at Christ Church, Watney Street. Mr. E. H. Turpin accompanied on the organ on each occasion.

If it be true, as reported, that the manager of La Scala has failed, the disaster should, probably, be ascribed to "Otello," which has killed every other attraction of the season. Till that opera was brought out, people reserved themselves for it, leaving the theatre empty. The two performances since given can have gone but a little way to make up for lost ground.

SPECIAL Services will take place at the Church of St. Marylebone on each Thursday evening in Lent. Dr. Stainer's new Cantata, "The Crucifixion," was performed at the opening service on the 24th ult., and will be repeated on the 10th and 24th inst., and April 8. A selection from Gounod's "Redemption" will be sung on the 3rd, 17th, and 31st inst.

HER MAJESTY THE QUEEN has graciously accepted a copy of the Jubilee Cantata "The Victorian Age," set to music by Mr. J. L. Roeckel, the words by Mr. F. E. Weatherly, M.A., lately published by Messrs. Curwen and Sons.

MR. CARL ARMBRUSTER completed his interesting course of lectures on "Modern composers of Classical Song" at the Royal Institution, on the 19th ult., the attendance throughout having been a very good one, and the lecturer's discourse meeting with much appreciation.

DR. A. H. MANN has written a Jubilee Te Deum for orchestra, organ, and chorus, which will be performed at King's College, Cambridge, and also at Beverley Minster, in both cases with orchestra.

As a report of the death of Mr. A. Fowles is in circulation in England, we are requested by him to state that he is living, and principal bass at the New American Church, Avenue de l'Alma, Paris.

BACH'S "Passion" (St. John) will be given with orchestral accompaniments, at Holy Trinity Church, Stroud Green, N., on three evenings in Lent—viz., 16th, 23rd, and 30th inst. The admission to the church will be free.

THE second performance of Verdi's "Otello" took place on Sunday, the 13th ult., the composer being present. It is described as of better quality than the first, and as received with acclamations. Verdi once more obtained the highest honours at the hands of his countrymen.

WE understand that Sir Arthur Sullivan's Cantata "The Golden Legend" will be performed twice in Berlin during Holy Week, under the composer's direction. It is hoped that Madame Albani may be induced to sing in it.

GOUNOD'S "Mors et Vita" will be sung at St. Stephen's, South Kensington, on the Friday evenings in Lent, at eight o'clock, with orchestral accompaniment. The harp accompaniment will be played by Mr. Cheshire.

FOR the forthcoming Jubilee of Her Majesty, we are informed that Dr. Bradford is writing a Sacred Cantata, entitled "The Song of Jubilee," for solo voices, chorus, orchestra, and organ.

WE are pleased to be able to state that Mr. Carrodus, who left England for Monte Carlo, at the end of January, has returned much benefited in health, and will at once resume his professional duties.

REVIEWS.

The Crucifixion. Words selected and written by the Rev. J. Sparrow-Simpson. Music by J. Stainer. [Novello, Ewer and Co.]

WHEN Dr. Butler preached his memorable sermon on the beneficent influence of music, in September last at Gloucester, he probably had no idea that he was indirectly pleading for the foundation of a new style or school of sacred composition. That our cathedrals and churches should be more extensively utilised than formerly for musical performances—or rather services—is a proposition with which all, save those who still retain antiquated prejudices, will agree. But then the question arises—what kind of works should be selected for gatherings specially intended for the "common people"? In the nature of things, performances of standard oratorios with full orchestra and a large choir, can only be given at infrequent intervals, and though the most rigid musical purists could not object to selections rendered with only organ accompaniment and a miniature chorus, yet a feeling of regret that the masterpieces of the great composers should be presented with maimed rites is inevitable. The logical conclusion is, therefore, that works specially written for the services of song now being organised on all sides should be invited, and a new field for the exercise of our leading composers' abilities thereby opened up. As a type of what such works should be, Dr. Stainer's "Crucifixion" will naturally command attention apart from its own intrinsic merits. Structurally, it is as simple as possible. Only two solo voices are required, a tenor and a bass, and no orchestra is needed, the accompaniments being specially written for the organ only. As in the Passions of Bach, hymns are introduced in which the audience or congregation can join. Lastly, "the performance will probably not extend over forty minutes in duration, thus giving an opportunity for a suitable address if thought advisable." The work is described as "a Meditation on the sacred passion of the Holy Redeemer," and Mr. Sparrow-Simpson's book follows the lines of the first part of Gounod's "Redemption," except that there is no prologue. We fancy the influence of the French master may be traced in the nature of the text. The language of Scripture is frequently utilised, but by no means closely followed; and, speaking generally, the lines are characterised by extreme pietism and glowing sentiment, especially in the hymns. As an example of the author's fervid style, we quote a few lines from a hymn entitled "The Mystery of the Divine Humiliation":—

Once the Lord of brilliant seraphs,
Winged with love to do His will,
Now the scorn of all His creatures,
And the aim of every ill,

* * * * *

From the "Holy, Holy, Holy."
We adore Thee, O most High,
Down to earth's blaspheming voices,
And the shout of "Crucify."

Cross of Jesus. Cross of Sorrow.
Where the blood of Christ was shed,
Perfect man on thee was tortured,
Perfect God on thee has bled!

But though Mr. Sparrow-Simpson is intensely earnest, he never degenerates into the objectionable realistic style adopted by some hymn writers of the present day, and there is nothing in his book to offend either churchman or dissenter. Turning to the music, the first feature which strikes our attention is the singularly happy union of artistic feeling with simplicity. Dr. Stainer has fully studied the capacities of ordinary church choirs, and yet has contrived to impart a flavour of high-class musicianship to almost every number. A brief survey of the score will serve to confirm this statement. After a few bars of introduction in C sharp minor, the tenor commences the narration, which quickly yields to No. 2, "The Agony." In this the Redeemer is personified by the bass soloist, the chorus responding in beautiful though subdued accents. The narration is then resumed in a kind of accompanied Recitative, full of melodic interest and happy turns of harmony. Especially effective is the use of the "Neapolitan sixth," at the words "scourged Him." In the next number, entitled "Processional to Calvary," we are specially reminded of "The Redemption." The points of resemblance are the key, A minor, and the mixture of instrumental writing with chorus and soli. But whereas Gounod's March is designedly brusque, that of Dr. Stainer is tender and sad for the most part, and after an effective climax it dies away *pianissimo*. Passing over Nos. 4 and 6 (narration) and No. 5 (the hymn quoted above), we come to a somewhat remarkable tenor air "King ever glorious." In this, the key and measure are changed every few bars, and yet the music is not in the least patchy. The climax is really fine, and, well sung and accompanied, this solo could not fail to make a marked impression. The next important number is an unaccompanied chorus, "God so loved the world," which is extremely well written, though perhaps it is less original than the foregoing. From here to the end the music increases in interest. After an expressive "Litany of the Passion" for the choir and congregation, there is a beautiful duet for the soloists "So Thou livest Thy divine petition," which Spohr might have signed. The composer has here surpassed all his previous efforts, but he has yet something finer in reserve. This is virtually the final chorus "From the throne of His cross," a piece strongly rhythmical, and written in plain four-part throughout, yet intensely expressive. The earnest pleading character of the music at the words "O come unto Me," is even more striking than Gounod's treatment of the same or similar lines. After the Narrator has described the closing scene of the awful tragedy, the work ends with a hymn "All for Jesus." To assert that Dr. Stainer's Cantata—for so we suppose it must be termed—will be in extensive demand, is to utter a perfectly safe prediction. Structurally, technically, and artistically, it is precisely suited to its purpose.

Introduction and Allegro for the Organ. Magnificat and Nunc dimittis in E flat. By W. G. Wood.
[Weekes and Co.]

Mr. Wood might have given his organ piece a less modest and indefinite appellation. It is virtually an overture, or the first movement of a sonata, being in strict form, and worked out with considerable elaboration of the subject-matter. The themes are well contrasted, and the general style is modern, yet broad and dignified. Something too long for a church voluntary it would make an extremely effective item in a recital programme. The qualities noted above are also found in the setting of the evening canticles. It is eminently church-like and yet flowing and melodious, and may be briefly described as one of the best services which have come under our notice for some time.

Les Mendelssohn-Bartholdy et Robert Schumann. Par Ernest David, Lauréat de l'Institut.
[Paris: Calmann Lévy.]

In reference to M. David's volume, the reviewer has a disagreeable but perfectly straightforward task to perform, that of exposing a very gross case of wholesale and unacknowledged pilfering. The chapters on the Mendelssohn family consist of copious extracts from the letters and

family records published in 1879 by Mendelssohn's nephew, Herr Sebastian Hensel, strung together by a slender narrative largely borrowed from Sir George Grove's admirable article, and supplemented by a translation of Mr. Henry Chorley's account of his last meeting with Mendelssohn given in his volume "Modern German Music." This last loan is acknowledged—not so the liberal extracts to which M. David has helped himself from Sir George Grove's article—with the exception of one anecdote. Where M. David introduces any original matter he is generally incorrect. Thus he confuses Sarah Austin with Jane Austen, speaks of Mr. Chorley as the editor of the *Athenæum*, and gives the following apocryphal illustration of Mendelssohn's dislike of national airs, on page 95. "Il ne fit usage qu'une seule fois de mélodie populaire, dans le but de flatter la reine Victoria: c'est dans la fin de sa symphonie écossaise, dédiée à cette princesse, et même cette unique tentative n'est pas très heureuse; car cette mélodie ne s'accorde en rien avec ce qui la précède: elle arrive on ne sait pourquoi et déconcerte l'auditeur. Mendelssohn n'a adapté cette mélodie à sa symphonie que pour justifier le titre d'*Écossaise* qu'il lui donna." As if, apart from the incorrectness of the statement, the whole work was not redolent of the Highlands! In these chapters on the Mendelssohn family, however, M. David has some lingering shreds of compunction as to the duty of acknowledging his sources of information. But when he comes to deal with Schumann he casts all shame aside and has palmed off as an original "biographical study" of that composer, a close translation—barring a few gratuitous blunders—of Herr Spitta's article in Grove's Dictionary. There is no word of acknowledgment from beginning to end of the article, but at the conclusion of the whole book, he has had the sublime assurance to print the list of Schumann's works "d'après la liste dressée par M. Philipp Spitta pour le 'Dictionary of Music and Musicians' de Sir G. Grove," as though in proof of his honesty. Here again, as in the case of Mendelssohn, M. David's meagre additions to his loans are generally irrelevant or incorrect. Such a work suggests curious reflections on the morality of the author, his poor opinion of the intelligence of his readers, and his sovereign contempt for the castigation that is sure to befall him at the hands of his more scrupulous colleagues.

FOREIGN NOTES.

The following anecdote anent the origin of Verdi's new opera, recorded in the *Corriere del Mattino*, may be given a place in these columns: "Verdi," says the journal quoted, "was first induced to undertake the composition of 'Otello' on the occasion of his 'Messa da Requiem' at La Scala, for the benefit of the sufferers by the inundations at Ferrara. The next day he gave a dinner to the four principal solo singers, at which were present several friends, among them Signor Faccio and Signor Ricordi. The latter laid siege to the Maestro, trying to persuade him to undertake a new work. For a long time Verdi resisted, and his wife declared that probably only a Shakespearian subject could induce him to take up his pen again. A few hours later, Faccio and Ricordi went to Boito, who at once agreed to make the third in the generous conspiracy, and two days after sent to Verdi a complete sketch of the plan for the opera, following strictly the Shakespearian tragedy. Verdi approved of the sketch, and from that moment it fell to the part of Giulio Ricordi to urge on the composer and the poet by constant reminders. Every Christmas he sent to Verdi's house an 'Otello' formed of chocolate, which, at first very small, grew larger as the opera progressed. Verdi did not wish to include choruses in his opera, but yielded to the fact that they were indispensable in the present condition of operatic art. It was he, also, who desired that the opera should open with the tempest."

Signor Arrigo Boito, the composer of "Mefistofele," whose opera "Nero" still awaits completion, is said to be engaged upon another operatic work founded upon the story of "Hero and Leander."

A new opera "Jacopo," by the Maestro Leonardi, is to be produced next season at the Apollo Theatre of Rome.

Herr Angelo Neumann, the energetic *impresario*, is preparing—at the instigation, it is said, of the music-publishing firm of Lucca, at Milan—for an operatic tour through

Italy when, in addition to Wagnerian music dramas, operas by Mozart and Weber, as well as Beethoven's "Fidelio," will be produced.

Herr Franz Rummel's Concerts of chamber music have continued to attract numerous and appreciative audiences at Berlin during the past month.

The selection from M. Gounod's "Mors et Vita," given at the Conservatoire Concert of the 13th ult., consisted of the following numbers—viz., "Lacrymosa," "Quid sum miser," "Felix culpa," "Judeus," "Pie Jesu," and Agnus Dei," and special importance attaches to their production at the leading institution in question, since the work had hitherto only been heard in the French capital at the Trocadéro. M. Arthur Pougin refers to the performance in *Le Ménestrel* in the following terms:—"The portions selected by the Conservatoire of M. Gounod's Oratorio have produced a sensation, and their success, more especially that of the 'Judeus,' far surpassed anything witnessed during the Trocadéro performance last year. It should be added, moreover, that Madame Krauss . . . rendered full justice to the music of the master, that excellent artist being ably seconded by Madame Marie Masson, MM. Auguez and Rinaldi. The most pathetic and powerful quartet with a chorus, which constitutes the 'Quid sum miser,' more particularly afforded Madame Krauss an opportunity for the display of her superb qualities, which also shone at their brightest in the soprano solo 'Felix culpa.' Amongst the numbers represented in the programme, the inclusion of the 'Judeus' was a particularly happy choice; the superb instrumental prelude to this nobly inspired piece, the beautiful phrase given to the violins, the effect of which, marvellous enough from the outset, increases tenfold when it comes to support the powerfully written choral *ensemble*: all this combined to produce a most profound impression upon the audience."

M. Bourgault-Ducoudray, the French composer, has just completed an opera in four acts.

Señor Sarasate will give three Concerts with orchestra at the Salle Erard, at Paris, during the present month.

At the Paris Grand Opéra, 194 performances have taken place during the past season, of which forty-four were devoted to Massenet's "Le Cid," thirty-one to "Faust," twenty-four to "L'Africaine," twenty to "Les Huguenots," fourteen to Reyer's "Sigurd," twelve to "Guillaume Tell," ten to "Robert le Diable," eight to "Rigoletto," eight to "La Favorita," seven to "La Juive," six to Paladilhe's "Patrie," and four to "Der Freischütz."

Auber's "La Sirène," after a lapse of some twenty-five years, was revived last month at the Paris Opéra Comique with complete success, the principal rôles being in the hands of Mlle. Merguiller and M. Lubert, who were most ably supported by M. Carvalho's excellent company. "La Sirène" was first produced, under the composer's direction, in March, 1844, at Paris.

Under the title of "Souvenirs d'un impresario," a volume is about to be published by the Paris firm of Ollendorff, which cannot fail to be interesting, the author being no other than the celebrated operatic *entrepreneur*, M. Maurice Strakosch.

It is stated in German papers that Miss Lina Ramann will complete her interesting biography of Liszt during the present year. The first part of the work, which was published some years since, brought the career of the Abbé up to the year 1840, and was written under Liszt's personal direction; there can be no doubt, therefore, that the remaining portion of the biography will be founded upon equally reliable information.

Herr August Göllerich has compiled a complete list (recently published in the *Wiener Musikalische Zeitung*) of the compositions of the late Franz Liszt, wherein he enumerates no less than 1,122 works as emanating from the pen of the great pianist-composer. Of that number 385 are original compositions, 264 are transcriptions of his own, and 442 transcriptions of works by other composers; the remainder being revised editions of other composers' works. Herr Göllerich, who, it may be added, is one of Liszt's latest pupils, has lately undertaken, in conjunction with Herr August Stradal, the performance on two pianofortes of the *entire* series (viz., fourteen) of the symphonic poems of his master, in the course of three Concerts given in the Austrian capital. More remarkable still, the extraordinary

experiment was entirely successful, the Concerts being well-attended by a highly appreciative audience.

A promising young singer, Fräulein Hedwig Sicca, pupil of Herr Julius Stockhausen, has lately made her *début* in German concert-rooms, where her sympathetic soprano voice and excellent training have met with universal recognition.

According to a recently published report, the Stuttgart Conservatorium is just now attended by 528 pupils, out of which number 89 are foreigners—viz., 46 English, 39 from the United States, 3 from India, and one from Africa.

A new opera entitled "Das Ellishorn," by Herr Rudolf Raimann, is in course of being mounted at the Munich Hof-Theater.

An excellent performance of Byron's "Manfred," with Robert Schumann's music, was recently given (for the first time here) at the Stuttgart Hof-Theater, under the direction of its able capellmeister, Dr. Klengel.

A theatre constructed upon the model of the Bayreuth Festspielhaus, and capable of accommodating some 3,000 spectators, is just now being built at Buenos Ayres.

M. Saint-Saëns's opera "Henri VIII.," will shortly be performed, for the first time in Germany, at the Frankfurt Stadt-Theater.

Dr. Hans von Bülow will give a series of four Beethoven Recitals in the German capital during the early part of the present month.

Richard Wagner's book, entitled "Oper und Drama," has been translated into Italian by Dr. Cesare Pollini.

A correspondent writes to us from Frankfurt-on-Main: "It may be of interest to your readers to hear that an opera, by Herr Anton Urspruch, has been accepted for performance at the Stadt-Theater, the libretto whereof is founded upon Shakespeare's drama 'The Tempest.' The new work, which bears the title of 'Der Sturm,' will be produced during the present season, of which it will be one of the principal novelties."

"Nationalism in Music," having asserted itself with undeniable brilliancy during the last few decades in Russia, has just met with a significant recognition on the part of the Czar. The German Theatre in St. Petersburg, which has received an imperial subvention for the last fifty years, is to be closed; and the grant is to be given to a new theatre, at which Russian opera and ballet are to be performed.

Anton Rubinstein has, it is announced in St. Petersburg papers, resumed the post of director of the Conservatoire of that capital (which he resigned some twenty years since), in the room of M. Davidoff, the late principal of that institution.

A new opera entitled "Os Dorias," by the Portuguese composer, Augusto Machado, has been brought out with conspicuous success at Lisbon. The libretto is founded upon Schiller's drama of "Fiesco."

Georg Unger, the Leipzig tenor, who sang the part of Siegfried at the first performance of Wagner's "Der Ring des Nibelungen" in 1876, at Bayreuth, died on the 2nd ult., at Halle, in the fiftieth year of his life. Herr Unger was also favourably known to English audiences, he having been one of the German artists taking part in the memorable Wagner Festival performances held in London some ten years since.

We also notice in our obituary column the deaths of Frederick Lablache, the son of the celebrated operatic singer, and of Auguste Désiré Bernard Wolff, chief partner in the firm of Pleyel, Wolff & Cie., and a professor at the Conservatoire of Paris.

CORRESPONDENCE.

MUSIC IN LONDON.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—A great deal has been said and written during the last few years about the progress of music in this country, but when we look into the facts they are not so encouraging as they may appear to be. I refer now to the poor attendance at many of our best Concerts, and especially at the London Symphony Concerts instituted by Mr. Henschel. The admirable readings of many of the well known classics,

as well as of the new compositions which Mr. Henschel and his magnificent band have given us, surely merit the attention of every earnest amateur who is really striving to follow in the higher walks of art. What I refer to is the more noticeable at the present time, as there is now no other regular series of orchestral Concerts going on in London proper. If these Concerts are withdrawn from want of sufficient patronage, a great many people, in common with myself, will begin to think that we are going backwards instead of forwards.

I am, Sir, your obedient servant,

February 16.

FORWARDS.

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERGAVENNY.—A Concert was given at the Town Hall, on Thursday, the 10th ult., in aid of the Great Western Railway Servants' Widow and Orphan Fund. The Concert was organised by Mr. F. T. Angle, assisted by Mr. Arthur Angle (violin), Mr. J. Pomeroy (violin), Mr. Throne Biggs (pianist), and the members of the Abergavenny Orchestral Society, conducted by Mr. C. C. Caird. The vocalists were Miss Shiston, Miss A. Llewellyn, Mr. A. D. Jones, Mr. Rowland Addams-Williams, and Mr. E. G. R. Richards. The programme, which included the "Cornelius" March (Mendelssohn), and Suppe's Overture *Post and Prentiss* was excellently rendered. It is hoped that Mr. Angle will have the pleasure of handing over a handsome sum to the fund after paying expenses.

ABINGDON.—A very successful Concert was given by the Orchestral Society, in the Corn Exchange, on Wednesday, the 16th ult., under the direction of Mr. H. B. Wilson. A programme, selected from the works of Haydn, Mozart, Schubert, Massenet, &c., was played by the band in a very satisfactory manner, conducted by Mr. Wilson. The leader was Mr. G. H. Betjemann, who also gave solos by De Beriot, Chopin, and Sarasate, his brilliant performance of which was greeted with enthusiastic applause. The vocalist, Mrs. H. S. Clench, contributed two songs. Mrs. Slade Baker accompanied.

BAKEWELL.—The first Concert of the Choral Society was given in the Town Hall, on Monday, the 7th ult., when Handel's *Judas Maccabaeus* was performed. The principal vocalists were Miss Fusselle, Miss Hadfield, Mr. F. Gilman, and Mr. J. W. Maltby. There was an efficient band, led by Mr. E. King; and Mr. T. Mellor, Organist of the Parish Church, conducted.

BELPER.—The Musical Society gave its first concert this season, on Thursday, the 3rd ult., in the Public Hall. The work performed was Haydn's *Creation*. The principal vocalists were Miss Fusselle, Mr. E. Dunkerton, and Mr. F. Gordon. The band (led by Mr. W. S. Woodward) and chorus numbered 120 performers. Mr. A. Mellor presided at the organ, and Mr. J. B. Mellor, of Bakewell, conducted.

BOSTON, MASS.—A performance of Mendelssohn's *Athalie* was given in the Music Hall, on Thursday, January 27, by the Cecilia Club and the Boston Orchestral Club. The Concert was under the direction of Mr. B. J. Lang (Conductor of the Cecilia), Mr. B. Listemann (Conductor of the Orchestral Club) leading the violins. The solos were excellently sung by Mrs. Whitney, Mrs. Ipsen, and Miss McLain, and the choruses were all most satisfactorily rendered. The lyrics were read by Mr. H. M. Ticknor. The Orchestral Club is in its third season, and numbers about sixty-five players, all amateurs, except the double-bass and a few of the wind instrument performers.

BURNLEY.—The ladies of the Singing Class conducted by Mr. Cruickshank, Mus. Bac., Oxon., gave their annual Concert on January 28, in St. Peter's Schools, before a large audience. Madame Sainton-Dolly's Cantata *Florinda* formed the first part, the chief solos being well rendered by Mrs. Arthur Townley-Parker. The other vocalists were Misses Horner, Nuttall, and Thornton, and the Rev. A. B. Edleston. Miss Partridge contributed a pianoforte solo, and two duets were given by Miss M. Edmondson and Miss Grimshaw. Mr. Cruickshank, presided at the harmonium, and Mr. Fred Myers was the accompanist. The Vocal Union, conducted by Mr. W. A. C. Cruickshank, recommenced rehearsal on the 2nd ult., the first work chosen being Villiers Stanford's new Cantata *The Revenge*.

CALNE, WILTS.—A Concert was given at the Town Hall, on Tuesday, the 15th ult., by the choir of the Parish Church, as-

sisted by several ladies and gentlemen. The first part of the programme consisted of sacred music, chiefly from the works of Mendelssohn, the solo parts being well rendered by Miss Rich and Mrs. Hitchcock. Gounod's "There is a green hill" was excellently rendered by Miss Wallington. The second part opened with a pianoforte solo by Mr. Pullen, the parish church organist (Mendelssohn's Third Overture), which was performed in a masterly style. Mr. Joy and Mr. Godfrey also contributed songs with success. The Conductor (Mr. Pullen) deserves the thanks of the public for his successful efforts in putting forward a really first-class programme of music.

CARLISLE.—On the 11th ult., Messrs. B. Scott and Son gave their second annual Concert in the Drill Hall. They were fortunate in securing the services of Mr. Charles Hallé (and his full orchestra of seventy-five performers), and of Mrs. Hutchinson as vocalist. The Concert opened with Overture "Der Freischütz," which was well performed; then followed Mendelssohn's G minor Pianoforte Concerto, Mr. Hallé playing the solo part with great brilliancy; but the feature of the evening was Beethoven's Symphony in C minor (No. 5), which was rendered by the orchestra in a faultless manner. Mr. Hallé contributed two pianoforte solos, and Mrs. Hutchinson's songs were excellently sung. There was a large audience, and the Concert was one of the most successful ever given.

CHELSEA.—A Concert was given by the members of Herr August Loetting's Ladies' Choir, on the 10th ult., when *The Eve of the Festa*, a Cantata, by Ernest Ford, was performed. Dr. A. E. Dyer played the pianoforte accompaniment, and the solos were sung by members of the choir. In the second part of the programme the Minstrelsy gave some part-songs very successfully, and two choruses were well rendered by the Ladies' Choir. Mr. Montague Worlock contributed songs, which were well received, and Dr. Dyer's pianoforte solo, and a part-song for female voices, with accompaniment for guitars, was encored. The members of the Choral and Orchestral Society, under the direction of Mr. J. A. Matthews, gave a Jubilee Concert at the Assembly Rooms, on the 15th ult. The great attraction was Sir Arthur Sullivan's Cantata *The Golden Legend*, which was excellently rendered, and most enthusiastically received. The principal vocalists were Miss Fannie Eristowe, Miss Hope Glenn, Mr. James Gawthrop, and Mr. Watkin Mills. Amongst the most effective of the many attractive numbers in the work may be mentioned Ursula's song of thanksgiving, "Virgin who lovest" (charmingly sung by Miss Hope Glenn); the duet in the final scene (rendered to perfection by Miss Eristowe and Mr. Gawthrop); and the beautiful unaccompanied hymn "O gladsome light," finely sung by the choir. The bells cast for the performance of the work at the Leeds Festival were requisitioned for the evening, and played by Mr. A. W. Halbert. Mr. J. A. Matthews has received from General Sir Henry F. Ponsonby, by command of the Queen (to whom a copy of the programme was forwarded), a letter of thanks and recognition. At the conclusion of the last rehearsal at the Assembly Rooms, an offering in the shape of five beautifully designed silver jewels, with a gold lyre in the centre of each, were presented to Mr. Matthews by Mr. H. G. Workman, the energetic steward, on behalf of the donors, for the use of the stewards and Conductor on all public occasions.

COVENTRY.—The members of the Musical Society gave their second Concert, in the Corn Exchange, on the 17th ult. The programme consisted of Cowen's Cantata *Sleeping Beauty*, and a miscellaneous selection. The principal artists were Mrs. Mason, Mrs. Castings, Mr. Reakes, Mr. Johnson, and Mr. Ward. Mr. A. Herbert Brewer was the Conductor and accompanist.

DERRY.—The re-opening of the Cathedral took place on Friday, the 15th ult., the building having been closed for enlargement for the past ten months. The opening ceremony was most impressive, no less than eight Bishops of the Church of Ireland being present, including the Archbishop of Armagh and the Archbishop of Dublin. The sermon in the morning was preached by His Grace the Primate, and in the evening by Dr. Reichel, the Bishop of Meath. The Anthem for the opening service, "O sing unto the Lord," was specially composed for the occasion by Mr. D. C. Jones, the Organist of the Cathedral. There has been erected in the Cathedral, according to specifications prepared by the Organist, a large four manual organ, by Messrs. P. Gouchner & Co., of Huddersfield. The instrument contains fifty-six stops, and is blown by an "Otto" gas engine placed in the crypt. It is generally acknowledged that the Cathedral now contains one of the finest organs in Ireland.

DONCASTER.—Messrs. Meacock's Concert, at the Corn Exchange, on the 2nd ult., was a decided success. The principal artists were Madame Valleria, Miss Doyle, Mr. Charles Ellison, and Signor Foli, vocalists; Mr. Tivadar Nachez (violin), Mr. J. Hollman (violin), and Signor Bisaccia (pianoforte). An important feature in the programme was Mendelssohn's Trio in C minor (admirably rendered by the instrumentalists above named), the miscellaneous selection which followed being warmly received by an enthusiastic audience.

DOVER.—The second Concert of the season was given by the members of the Harmonic Society, at the Town Hall, on Thursday evening, the 17th ult., when Mendelssohn's *Lauda Sion* and Cowen's Cantata *Sleeping Beauty*, were admirably rendered. The solo vocalists were Miss Fusselle, Miss Thomas, Mr. Ralph Dawes, and Mr. Celi. There was an efficient staff of instrumentalists, including members of the Royal Engineers. Mr. J. W. Howells conducted, and Mr. Cecil Gann officiated as leader.

DUBLIN.—The Dublin Popular Concerts have now reached their third season, and it may be added with the most brilliant success. At the first Concert, Mozart's Quartet in E flat, for pianoforte, violin, viola, and violoncello, received a very satisfactory rendering by Messrs. Collison, Lauer, Griffiths, and Ruder-doff. The second Concert was devoted almost entirely to those modern composers who are deeply tinged with a national spirit. Grieg's Sonata in F, for violin and pianoforte, was magnificently played by Miss Anna Lang and Mr. Collison, both artists being called at the conclusion to receive a perfect ovation. Some of Dvorak's Gipsy Songs were sung by Mr. Walter Bapty with much refinement, and Miss Agnes Jansen, the new Swedish contralto, gave several of her National melodies in very good

style. At the third Concert the programme consisted chiefly of Handel's music, the artists being Madame Signor, Mr. Collisson (pianoforte), and Herr Eckener (violin). The fourth Concert was principally devoted to ballads, the vocalists being Madame Enriquez and Mr. Henry Beaumont; Herr Rudersdorf (violinello) and Mr. Collisson (pianoforte). The fifth Concert was scarcely up to the usual standard, although Madame de Lido sang well, and Herr Artim Blüthner gave a good rendering of Liszt's Rhapsodie Hongroise, No. 13. At least four thousand people flocked to the sixth Concert. Miss Mary Davies was, as she always is in ballads, a model of perfection, and Madame Camilla Urso (who created an effect some ten years ago at the Concerts of the Old and New Philharmonic Society, London) was the violinist. Mr. Collisson and Mr. Digby Berkeley were the pianists. The seventh Concert was extremely interesting, an excellent programme being provided, which was well rendered by Madame Urso, Signori Papini and Esposito. At the last Concert of the series Mr. Collisson, the talented Conductor and pianist, took his third annual benefit, and was received with the utmost enthusiasm. The Dublin public owes Mr. Collisson a deep debt of gratitude for his valuable services. He is a Graduate in Music of Trinity College, Dublin, and a Licentiate of Trinity College, London, which distinction he won some two years ago, when he was but nineteen years of age.

FALKIRK.—An excellent Concert was given by Herr Houfer, in the Town Hall, on the 9th ult. The Concert-giver's performances on the violin were much appreciated, and he was ably assisted in the instrumental department by Mr. C. Hall Woolnoth (pianoforte) and Mr. James Walton (violinello). The vocalists were Miss Amy Sherwin and Mr. James Fleming, whose songs were highly successful.

FAVERSHAM.—A Concert, under the direction of Mr. Hobday, was given in the Institute, on the 2nd ult., with much success. The artists were Miss Lena Law and Mr. W. Nicholl, vocalists; pianoforte, Miss Ethel Boole; violins, Herr Kummer and Mr. Charles Ould; viola, Herr Heydrick; and violinello, Mr. A. Brouill. A miscellaneous programme was well rendered.

FURNESS VALE.—Mr. John Towers, Musical Director of the Manchester Vocal Society, delivered an address entitled "How to Sing," in the Mission Schoolroom, on the 5th ult., which was very favourably received by an enthusiastic audience.

HIGH WYCOMBE.—The members of the Choral Society gave their second Subscription Concert of the season in the Town Hall, on the 14th ult. The programme included Stainer's *St. Mary Magdalen*, which was admirably rendered, and a short miscellaneous selection, comprising songs and part-songs by Pearcall, J. C. Bridge, Bismantall, Sullivan, &c. The principal artists were Miss Katherine James, Mrs. Shepley, Mr. Hargray, Mr. Wilfred, Conductor, Mr. J. G. Wrigley, F.C.O., Mus. Bac., Oxon. There was a large and enthusiastic audience. Sir Arthur Sullivan's Oratorio, *The Light of the World*, is announced for the last Concert in April.

RETTERING.—Dr. Stainer's *Daughter of Taurus* was performed by the members of the Choral Society, on the 7th ult., under the direction of Mr. H. G. Gotch. There was an efficient band of thirty performers, and the solo vocalists were Miss Vinnie Beaumont and Mr. E. Dunkerton. In the second part, besides songs and part music, Mozart's Eighth Concerto for pianoforte and orchestra was performed, with Miss Mary Frances Howard as soloist.

Kew.—The second Concert of the Kew Ladies' Singing Class, under the conductorship of Mr. Harry E. Warner, Organist of the Royal Church, was given on January 25, at the Boat House, in aid of the Organ Fund. The first part consisted of Henry Smart's Cantata for female voices, *King René's Daughter*. The artists were Miss Alice Parry (Medalist, R.A.M.), Miss Selina Quirk (Medalist, R.A.M.), and Miss F. Slater, who were thoroughly satisfactory. The choruses were sung with much taste and precision, that with trio, "Sweet the Angelus is ringing," being deservedly encored. The second part of the programme was miscellaneous, and included two compositions by Mr. Warner, the first a Gavotte for orchestra, and the second a Quartet for two violins, cello, and piano, which was well rendered by Miss Jessie Hudson, Mr. H. E. Warner, Mr. Frank Figg, and Miss Scott. Mr. Sydney Beckley contributed two songs, which were encored, and Mr. Harry E. Warner performed Mendelssohn's Capriccio in E minor, and Hensell's Study in F sharp, "Si oiseau j'étais," the latter being redemanded.

LEICESTER.—The programme of Mr. Harvey Löhr's Chamber Concert, on Tuesday, the 1st ult., was exceedingly interesting, and included the Sonata in F of Beethoven (Op. 17) for horn and pianoforte, excellently played by Mr. Probin and Mr. Löhr, the *Larghetto* and *Rondo* from Mozart's third Horn Concerto in E flat, in which Mr. Probin's refined style and pure tone were advantageously displayed, and Handel's Suite in G minor, finely rendered on the pianoforte by Mr. Löhr. Mr. Löhr was assisted by Mr. Whitthouse (violinello), the two artists uniting their talents with much success in Beethoven's Sonata in A major (Op. 69). Mr. Whitthouse also played a solo, and Miss Ambler won a hearty recall for her charming singing of some well chosen songs.—Hector Berlioz's *La Damnation de Faust* was given by the Philharmonic Society on the 10th ult., at the Temperance Hall, with marked success. The principal vocalists were Miss Mary Davies, Mr. Lloyd, Mr. Pyatt, and Mr. Santley, who, it is needless to say, were thoroughly satisfactory in the arduous music entrusted to them. The choruses were finely rendered throughout, under the conductorship of Mr. Ellis (who must have worked hard to ensure such a satisfactory result), and the band, led by Mr. Val Nicholson, was everything that could be desired. During an interval in one of the rehearsals of the work, a beautiful silver-mono ivory *bilon* was presented to Mr. Ellis, the honorary Conductor, by the tenors and basses of the Society, in recognition of the time and attention he had devoted to them during the preparation of *Faust*. The presentation was made by Mr. J. Herbert Marshall, and gracefully acknowledged by the recipient.

LONDONERRY.—The members of St. Columba's Choral Union gave their first Concert of the season, in the Union Hall, on Tuesday evening, the 8th ult., when Barnett's *The Building of the Ship* was performed. The solo parts were sustained by Miss Mary Russell and

Miss Alex. Elsner, of Dublin, and Messrs. J. Cattley and J. Hemingway of the Cathedral choir. The choir, under the conductorship of Mr. D. C. Jones, F.C.O., sang extremely well, all the leads being taken up with remarkable precision. The second part of the programme was miscellaneous, the item which evoked the most enthusiasm being Gluck's "Che farò," which was admirably sung by Miss Elsner.

LUTON.—An Organ Recital was given at Christ Church, on the 9th ult., by Mr. A. J. Lambert, Organist of the Church. The programme included March (Zimmermann), Study (Chipp), Minuet and Trio (Mozart), Andante (Grisson), and March from *Naaman* (Costa); Mr. J. Heald sang "Deeper and deeper still" and "Waft her, angels" (Handel), and "Be thou faithful" (Mendelssohn). The Recital gave great satisfaction.

MAIDENHEAD.—The Philharmonic Society gave its second Concert of the season in the Town Hall, on Tuesday evening, the 15th ult., before a large audience. The chief item in the programme was a selection from *St. Paul*. The principal artists were Miss Katherine James, Mr. Hargray, and Mr. Shepley. The second part of the Concert included two movements from Beethoven's Symphony in D—*Larghetto* and *Finale*—Boccherini's Minuet, &c. The Concert was most successful. Mr. J. G. Wrigley, Mus. Bac., Oxon., conducted.

MALVERN.—Mr. W. Elzy gave two benefit Concerts at the Assembly Rooms, on the 10th ult., before large audiences. The vocalists were Mrs. Mason, Miss Helen Dew, and Mr. Sims Reeves; Signor E. Rubini (solo pianist), Messrs. Hartung and Eisen (violins), Daelitz (viola), Hofmayr (cello), Larkin (contra-basso), and Mr. H. Nicholson (bass). At the evening Popular Concert, Mr. Bickley's Birmingham Glee Union also assisted.

MANCHESTER.—The members of the Vocal Society, under the direction of Mr. John Towers, gave a Popular Concert on Saturday evening, the 12th ult., in the Hulme Town Hall, which was well filled. The artists were Miss Baron, Miss Eveleen Byran, Miss Marie Melvern, Miss Christine Smellie; Messrs. Byron Dewhurst, W. T. Naworth, Arthur Hewitt, J. W. Lee, G. Orton, and N. Whittaker. Pianoforte solos were contributed by Miss Clara Hughes, and a varied selection of part-songs, motetts, choruses, &c., by the choir of four voices. The accompaniments were efficiently played by Mr. J. E. Davies, pupil of Mr. Towers.

MIDDLESBOROUGH.—The Amateur Vocal Society held its second Subscription Concert in the Temperance Hall, on the 16th ult., before a large audience. The first part of the programme was devoted to an excellent rendering of Cowen's Cantata *The Rose Maiden*, the solos in which were sung by Miss Fanny Moody, Miss Isabel Conny, Mrs. Whatford, Mr. T. H. Armstrong, and Mr. W. Riley, Mrs. R. H. Chilton presiding at the pianoforte. In the second part, which was miscellaneous, Miss Moody was highly successful in all her songs. The Conductor was Mrs. Whatford.

MIRFIELD.—The members of the Battysford Amateur Musical Society gave a Concert, in the Town Hall, on Thursday evening, the 17th ult. The first part of the programme consisted of C. H. Lloyd's *Andromeda*. The rendering of the work was on the whole satisfactory. The principals were Madame Emile Clarke, Miss Richardson, Mr. S. Thornborough, and Mr. Dan Billington. The choir did their part well, and showed that the training of the Conductor, Mr. J. H. Rocks, of Bradford, had been appreciated, and that master and chorus were in perfect touch. The second part consisted of a miscellaneous selection of songs and music.

MOLD, NORTH WALES.—The *Messiah* was given by the Choral Society before a good audience on the 14th ult., under the direction of Mr. F. M. Watkins, Organist of St. Asaph's Cathedral. The solos were ably rendered by Miss Vinnie Beaumont, Miss Griffiths, Mr. Levison Myatt, and Mr. Bingley Shaw. "I know that my Redeemer," by Miss Beaumont, and "Why do the nations," by Mr. Shaw, were splendidly sung and received well-merited encores. The choruses were given with good effect.

MONTREAL.—Sir Stenrude Bennett's Sacred Cantata, *The Woman of Samaria*, was given for the first time in Canada, under the directorship of Mr. Charles A. E. Harris, on the 15th ult. It is surprising that amongst the many Choral Societies in the Dominion, this well-known work should have been so long passed over, and its performance, therefore, reflects much credit upon the Point St. Charles Choral Union, which is a new organisation, consisting for the most part of working hands from the Grand Trunk Terminus. The Cantata was rendered in a highly satisfactory manner, with a chorus of 100 voices, soloists, and orchestra, and before a very large audience.

NETHERTON.—On Monday, the 7th ult., the members of Mr. T. Ashton's singing class gave a capital rendering of the *Creation*, in St. John's Chapel, with band and organ accompaniment. The principal vocalists were Miss Fraser Brunner, Mr. H. Moberley, and Mr. Udall. Mr. Ashton conducted, Mr. J. Hale led the band, and Mr. J. Harris (Organist of Hagley Church), officiated at the organ.

NORTHLEIST.—The members of the Gravesend and Milton Choral Association gave their twenty-third Concert, on Tuesday, the 8th ult., at the Factory Hall. The vocalists were Miss Hope Glenn, Mr. Charles Chilly, and Mr. Frederic King, all of whom elicited the warmest applause. Mr. Caradous, announced as the solo violinist, was unable to be present on account of indisposition; but Herr Poznanski took his place, and by his brilliant and artistic playing, fairly aroused the enthusiasm of the audience. The members sang a selection of four-part songs, with a style and finish that reflected much credit upon the Conductor, Mr. Charles R. Green, the singing of the Jubilee ode "Victoria," by Wm. Carter, being most enthusiastically received. Mr. Howard Miss, besides playing a pianoforte solo, by Schwanke, accompanied throughout the evening in a most efficient manner.

NORWICH.—The members of the Musical Union gave their first Concert of the present season, on the 17th ult., in St. Andrew's Hall. The principal items in the programme were Mozart's *First Mass*, in which Miss Laidlaw, Miss Alden, Mr. H. J. Brooke, and Mr. W. N. Smith sustained the solo parts, and Mendelssohn's 13th Psalm for solo and chorus, the solo being admirably sung by Miss Alden. The

instrumental part was well played by a small string band, under the leadership of Mr. F. W. B. Noverre. One of the most enjoyable features of the evening was a Trio, by Dr. Bunnett, for pianoforte, violin, and violoncello, well rendered by the composer, Mr. Noverre, and Mr. Price. Mr. Lain presided at the organ, and Dr. Bunnett conducted. At the last rehearsal of the Society, prior to the Concert noted above, Mr. Goldsmith, in the name of the members, presented the Conductor with a silver-mounted ivory baton, as a mark of the esteem in which he was held, and as an acknowledgment of the trouble taken by him in training the choir. After Dr. Bunnett had thanked the members for their elegant gift, and expressed the hope that the future of the Musical Union would be even brighter than the past, the hon. secretary (Mr. S. N. Berry) and the Organist (Mr. W. Lain) were severally testimonialised, the former being presented with a gold signet ring and the latter receiving a handsome diamond scarf pin. All these gentlemen have worked hard for the Society, and it must be very gratifying to them to find their services so much appreciated.

PURSEY.—The Committee of the Sunday School Union recently offered three prizes of £2, £1, and 5s. for psalm tune and chorus, suitable for Whitsuntide outdoor singing, the competition being open to the United Kingdom. Twenty-one compositions were sent in, the judge being Mr. S. Wilson, A.C. Stanningley, whose decision has given general satisfaction. The following are his awards:—1st prize (tune, "Tayport"), Mr. T. H. Salter, Bradford; and prize (tune "Irtton"), Mr. Henry Firth, Strawberry Mount, Romley; 3rd prize (tune "Gordon"), Mr. B. Butterfield, Woodville Place, Hunslet Carr, Leeds.

RHYL, NORTH WALES.—The members of the Philharmonic Society gave their second Concert this season, on the 15th ult., the programme comprising "God, Thou art great," "Hear my Prayer," and a miscellaneous second part. The principal vocalists were Miss Vinnie Beaumont and Mr. Levison Myatt, assisted by Mrs. Walter Davies and Mr. Robert Hughes. Miss Hughes presided at the pianoforte, and Mr. F. C. Watkins, of St. Asaph, conducted.

ROSS.—A performance of Mendelssohn's Oratorio *St. Paul* was given on the 15th ult., by the Vocal Union, at the Corn Exchange. In addition to the members of the Society, the able assistance of Miss Julia Jones, Mrs. Charlesworth, Mr. G. Tattersall, Mr. Charlesworth, and Mr. Ineson was obtained, and, under the excellent direction of Mr. L. S. C. Moss, the Hon. Conductor, a highly satisfactory rendering of the work was presented to a large audience. The singing of the choruses was exceedingly good throughout.

RUSHDEN.—Mr. J. E. Smith gave his annual Evening Concert, on the 10th ult., in the New Hall, which was crowded. Mr. Smith was assisted by Miss L. Ferrari and Miss Hipwell, vocalists; Mr. John Cheshire, solo harp; and Mr. G. Clayton, solo flute.

ST. LEONARDS.—On January 27, Mr. W. Goss Custard's Oratorio Choir gave a highly successful rendering of Goun's Cantata *The Holy City*, at Christ Church, before a large audience. The solos were excellently sung by Masters Humm, W. Redfern, and E. Watts, Mr. A. W. Chesterfield, and Mr. Thomas Kempton. The most effective choruses were "Let the Heavens rejoice," and "Great and marvelous are Thy works." Mr. Custard, to whom the credit of training the choir is due, conducted, and Master W. H. Custard, who is but fifteen years of age, presided with admirable skill at the organ.

SCUNTHORPE, LINCOLNSHIRE.—The members of the Choral Society gave a Concert, on the 9th ult., which was highly successful. *The Wreck of the Hesperus*, and other works, were sung very creditably by the choir; Miss Vinnie Beaumont, Mr. Dunlinton, and Mr. Dalby being the solo vocalists. The Rev. F. A. Jervis conducted, and the Rev. W. Insall presided at the pianoforte.

SOUTHSSEA.—A festival, in connection with the Dedication Service, was given in St. Paul's Church, on January 30. In the morning Goun's Messe Solennelle (Communion Service) was sung. In the afternoon "I believe in Thee" (Himmell), "God is a Spirit" (Bennett), "Jerusalem" and "Be thou faithful unto death" (*St. Paul*), "Pro peccatis" (Rossini), "Hallelujah" (Beethoven), were rendered; and in the evening, "O for the wings of a dove" (Mendelssohn), "Nazareth" (Gounod), and Beethoven's "Hallelujah." The solo vocalists were Miss Jessie Royd, Mr. Sylvester, and Mr. Willoughby. Mr. Lovegrove presided at the organ, and Mr. Behr conducted. Mr. Behr's Choral Society sang the choral portions during the day.—Mr. Charles Behr gave an Organ Recital in the Elm Grove (Baptist) Chapel, on the 3rd ult., which was well attended. The programme was selected from the works of the best masters, and every item was excellently rendered. The vocalist was Mr. George Willoughby.

STALYBRIDGE.—An excellent performance of Mendelssohn's *Elijah* was given, on the 10th ult., by the members of the Harmonic Society, at the Mechanics' Institute. The principal vocalists were Miss Julia Jones, Miss Dewes, Mr. Mahon Firth, and Mr. Thomas Kempton, who created a marked effect in the part of the Prophet, the air "It is enough," especially being sung with true artistic expression. The choruses were well rendered. Mr. A. Owen was Conductor, and Mr. S. Hall presided at the harmonium.

THORNTON HEATH.—The Musical Society gave its second Concert of the thirteenth season at the Public Hall, on Wednesday, the 10th ult. The programme was miscellaneous, and included Mendelssohn's Motett, "Judge me, O God," Schumann's "Gipsy Life," and two new part-songs, composed by Mr. Ernest Kiver, and dedicated to the members of the Society, entitled "An evening love song" and "Vesper Hymn." The solo vocalists were Miss Mary Beare, Mr. Gregory Hast, and Mr. Charles Ackerman, all of whom acquitted themselves admirably. Madame Gregory Hast accompanied with much ability, and also contributed two pianoforte solos, which were re-demanded. The choruses were well sung by a choir of about fifty voices. Mr. Kiver's compositions receiving a well-merited encore. Mr. Kiver conducted with his usual skill and ability.

TIMARU, NEW ZEALAND.—Handel's *Messiah* was given in the Presbyterian Church, on December 21 last, with much success. The principal vocalists were Miss Innes, Mrs. Rout, Miss Lack, Signor Morley, and Mr. Ziesler, all of whom were highly efficient. The sing-

ing of the choruses reflected the utmost credit upon Mr. Wolf's training, and a good word must also be said for the able manner in which he conducted the Oratorio. The orchestra was thoroughly satisfactory, especially in the Pastoral Symphony.

TORONTO.—The production of Dvorák's Cantata *The Spectre's Bride*, by the Philharmonic Society, on January 25, was a marked success, the Pavilion Music Hall being crowded in every part, and the music being received with the warmest marks of approval. No criticism upon this now well-known work is necessary; but it must be said, to the great credit of Mr. Torrington, that the difficult choral parts were rendered so perfectly as to evidence beyond doubt the care which must have been bestowed upon the rehearsals. An interesting event in connection with the performance was the debut of Miss Ada Arthurs, who sang the music of the heroine with charming effect throughout, and made a highly favourable impression upon the audience. The other solo parts were well given by Mr. Whitney Mockridge (tenor) and Mr. George Prehn (bass). In the second part of the Concert, Miss Arthurs displayed her exceptional powers to the utmost advantage in a selection of Italian music, all of which she executed with perfect accuracy, and with an ease which showed the result of the sound training to which she had been subjected during her residence in Italy. The orchestra was led by Mr. Bayley, and Mr. Torrington conducted with his usual skill and intelligence.

TROWBRIDGE.—A musical evening was given at the Wesleyan Chapel, on the 1st ult., which proved a great success. The programme was entirely sustained by Miss Marie Gane, Mr. E. T. Morgan, Mr. W. Jones, and Mr. W. Thomas. Solos, duets, and quartets were given from oratorios by Mendelssohn, Mozart, Sp-hr, Rossini, &c. Mr. B. New presided at the organ as soloist and accompanist.

UPMINSTER.—A Concert in aid of the new Club and Reading-room, which is to be shortly opened, was given on the 15th ult., under distinguished local patronage. The programme had to be amended in some respects, owing to the unavoidable absence of Mr. Walter Mackway, whose place was taken most efficiently by Mr. St. John Robinson. The first item was an instrumental duet by Miss Palmer and Miss Matthews. The duet "Maying," sung by Mr. Robinson and Miss McKrill with much feeling, elicited great applause, as did also the admirable rendering of Rubinstein's "Venetian boat song" by Miss B. Murray and Miss McKrill. Mr. Lionel Moore (baritone) sang solos in excellent voice and style. Mr. G. Wingrove convulsed his audience with laughter and amusement in his humorous sketch, called "A silver wedding."

WELLINGTON, N.Z.—The first Concert of the eighth season of the Harmonic Club was given on December 20, 1886, under the direction of Mr. Robert Parker. The programme included Stenale Bennett's *May Queen*, Gade's *Spring's Message*, and miscellaneous items; the most important of the latter being Volkmann's Serenade for Strings in F, and Mendelssohn's Serenade and Allegro Giel, for pianoforte and orchestra. Bennett's work was given with spirit, and thoroughly enjoyed by the audience, as was also Gade's charming work for chorus. The pianoforte part in Mendelssohn's Serenade was admirably sustained by a lady member of the club, and Volkmann's music was most expressively played by the strings, ably led by Mr. F. M. Wallace, a violinist well known in London, but now on a short visit to New Zealand. Mr. Wallace also gave a masterly performance of Rust's Sonata in D minor. An interesting number in the programme was the chorus, with tenor and soprano solos, of the "Messengers of Peace," from *Rienzi*, which was conducted by Mr. Rous Marten, who had efficiently conducted the Club Concerts during Mr. Parker's absence in England.—On December 21, a Christmas performance of *The Messiah* was given in St. John's Presbyterian Church, in aid of a local charity. The chorus numbered about 120 voices. Mr. F. M. Wallace led the orchestra, Mr. Harland presided at the organ, and Mr. K. Parker conducted.

WHITTON.—The members of the Choral Society gave their first Concert on the 8th ult., at the Schoolrooms, under the direction of the Society's Conductor, Mr. Stretton Swann. The artists were Miss Morecombe, Miss Sheard, Miss Smith, Mr. Curlewe, and Mr. Barrett. The Part-songs were selected from the compositions of Stevenson, Hatton, Smart, &c. The programme was exceedingly well rendered. Mr. K. L. Swann accompanied throughout in a very able manner.

WORCESTER.—Mr. Spark brought another series of Concerts to a successful close on the 7th ult., in the Public Hall. The vocalists were Madame Valleria, Miss Ada Doyle, Mr. Ellison, and Signor Poli. The violin playing of Mr. Tivadar Nachez was a feature of the evening, and Signor Bisaccia presided at the pianoforte with marked ability. There was a large audience.

WORTHING.—The annual Concert of the Sacred Harmonic Society was given at the Assembly Rooms, on Thursday evening, the 17th ult., before a large audience. Spohr's *Last Judgment* was performed as the first part, the second being miscellaneous. The principal vocalists were Miss Ada Beck, Miss Marian Ellis, Mr. W. Nicholl, and Mr. Musgrove Tufall, who were supported by a very efficient orchestra and chorus. In the unavoidable absence of Mr. Ayward, Mr. Burnett conducted with marked skill.

ORGAN APPOINTMENTS.—Mr. Alfred W. Tomlin, F.S.Sc. A. Mus., to Given Parish Church.—Mr. H. A. Wheldon, F.G.O., to St. Mark's, Middleton Square, Clerkenwell.—Mr. Francis Adams, Organist and Choirmaster to Bexley Heath Congregational Church.—Mr. Ernest Harris, to Clent Church.—Mr. Robert Greir, to St. Barnabas', Rotherhithe.—Mr. Frank Major, Organist and Choirmaster to Hendon Parish Church.—Mr. E. Neville Bailey, Organist and Choirmaster to the Parish Church, Alton, Hants.—Mr. H. Caledry Williams, Organist and Choirmaster to the Bedford Congregational Church.—Mr. C. T. Dee, Organist and Choirmaster to All Saints' Parish Church, Wokingham.—Mr. A. Hopkins Allen, to the Parish Church, East Woodhay, Hants.—Mr. W. C. Stevenson, Organist and Choirmaster to Dean Parish Church, Edinburgh.

CHOIR APPOINTMENTS.—Mr. William Brand (Alto), to St. Michael and All Angels', Paddington.—Mr. D. Sutton Shepley, Gentleman of Her Majesty's Chapel Royal, St. James's.

DEATHS.

On January 23, at Hampstead Gardens, HENRY BROOKS, aged 72.
On January 25, at Holywell, aged 74, ROWLAND HUGH PRITCHARD, composer of Welsh Hymn-tunes.

On January 29, at his residence, JAMES RUSSELL, of 16, Elsham Road, Kensington, and High Street, Oxford, in his 84th year.

On Sunday, January 30, at his residence, 51, Albany Street, N.W., FREDERICK LABLACHE.

On January 31, at Brighton, aged 38, Mrs. WATTS, widow of the musical entrepreneur GEORGE WATTS.

On the 9th ult., at Paris, in his 66th year, AUGUSTE DESIRÉ BERNARD WOLFF, of the firm of Playel, Wolff and Co., Paris and London.

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Welcome her onward with dance and song,
But a black cloud looms from the western sky,
And tells as it scuds of a tempest nigh,
And the sea-eagle screams as he flaps in the shrouds,
Like a warning voice from the bursting clouds.

THE STORM.

It comes! the storm! the shrieking, shattering storm,
With the thunder's crash and the lightning's flash,
'Mid the yawning skies and the wild waves' dash!
See yonder, that form—'tis the fiend of the storm!
How he whirls the good ship in the might of his wrath,
To the gulf where the foam surges white in his path!
And a wild cry rings thro' the tempest shrill,
As she sinks in the billows, and all is still.

EVENING.

'Tis eve on the waters:—an ocean of light
Bares its breast to the moon, rising gentle and bright;
And the stars, as they beam on the silvery main,
On the calm of its depths are all mirror'd again.
Ah, list! o'er the deep doth a melody sweep,
Now the storm fiend hath flown, and the waves are asleep;
Ah, list! o'er the grave of the true and the brave!
'Tis the mermaid singing her dirge on the wave.

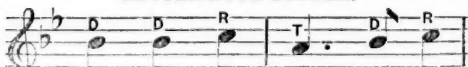
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